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# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 134 MARCH 2011

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## GET A GRIP ON YOUR TECHNOLOGY

MAKE DMX WORK FOR YOU  
REWIRING A DJ RIG  
SPEAKER PLACEMENT BASICS  
GET RIPPED!  
TIPS FOR BUILDING YOUR  
DIGITAL MUSIC LIBRARY

INSIDE THE INDUSTRY:  
CHAUVET'S ALLAN REISS

PRODJFILE:  
JAKE JACOBSEN

REVIEWED:  
YAMAHA DSR115 POWERED SPEAKER  
FANTASY ENTERTAINMENT PHOTO BOOTH

NEW GEAR FROM NAMM

DJUniversity

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TURN TO PAGE 8



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\*DSR118W: 800 watts



# Get Into Gear

**L**et's get right down to business: Inside this latest installment of *The Gear Book: Remixed* you'll find a lot of practical equipment-related how-to's and reviews, alongside our usual helpings of business and motivational content, as well as DJ industry profiles.

To start things up, Mike Ficher reminds us that the "human factor" will always be a part of the entertainment equation, no matter how much technology comes to the fore. We've book-ended Mike's positive perspective with Mark Johnson's more somber closing reflections on the trend toward jukebox rentals for low-dollar parties.

To help you "get into gear," we have some useful discussions in store. You'll learn how to rip your CD library efficiently and painlessly, with Jim Weisz. Read the cautionary tale of a doctor-turned-patient, as Mike "Dr. Frankenstand" Ryan gets his cables cleaned out and re-plugged. (Wow, that sounds kinda painful.) Let Stu Chisholm be your guide as you visit different speaker locations for a variety of sound applications. Also, Ben Stowe provides a clear explanation of how DMX can help you light up your world a little better.

Always providing a look at the latest and greatest gear out there for DJs, we bring you Mark Evans' take on photo booths from Fantasy Entertainment. (The photo booth trend doesn't show any signs of abating, so there's still time to jump in and make some add-on bucks.) Mobile Beat founder, former editor-in-chief and now mobile DJ once again Bob Lindquist puts some new Yamaha DSR 115 speakers to the test.

And don't miss resident gear guru Jake Feldman's observations of the latest NAMM trade show. Lots of cool new equipment to dream about.

Under the heading of "people behind the gear," MB Publisher Ryan Burger sat down with Allan Reiss, CHAUVET's DJ/Club Division Product Manager, and learned how he brings his DJ experience to work with him. Ryan also reports on his visit to the South Florida company's new manufacturing facility.

Our ProDJFile this issue is on Jake Jacobsen of Affair 2 Remember out of New Jersey. Among other things, Jake talks about the importance of training for multi-ops, and the importance of networking organizations (and trade shows like our own MBLV!) for the mobile DJ industry as a whole.

And really getting down to business, literally, John Stiernberg continues developing his better management theme with a discussion of how the delegate; Rob Johnson shares a simple equation to help multiply your profits; Jeffrey Gitomer finds his own e-commerce to be dysfunctional and asks if yours might be too; Jay Levinson lists some ways you can say you care—to your clients; and DJ Coach Paul Kida tries to inspire us to be inspiring to our own circles of influence.

Plus, don't miss Jay Maxwell's sweet account of music and memories from a father/daughter event. And although I disagree with some of his points (but that's not why it's on page 58, really!) Stu Chisholm's opinion piece should make every DJ who reads it think more seriously about how they communicate.

Now go get yourself into gear...

*Dan Walsh, Editor-In-Chief*

# Mobile Beat

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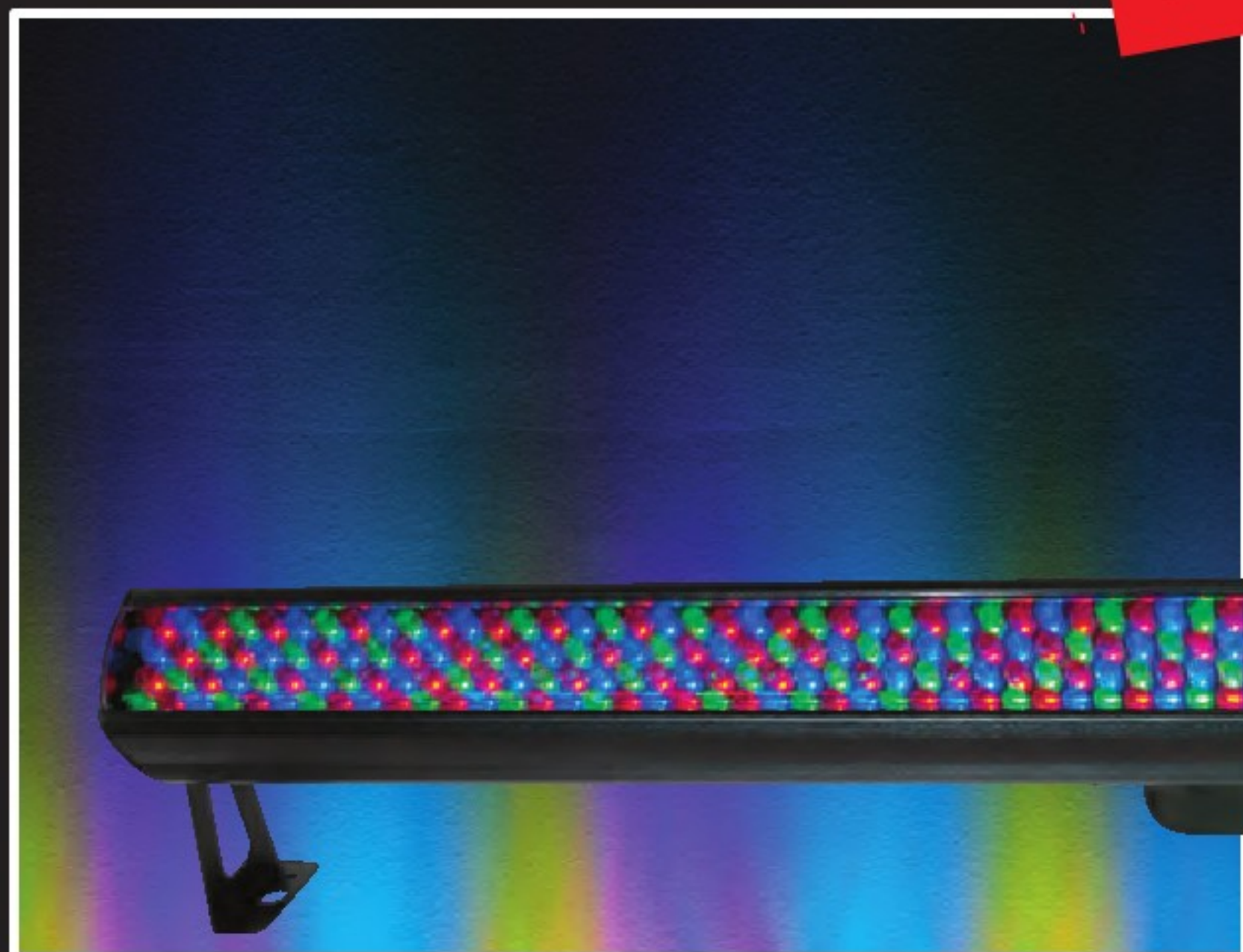
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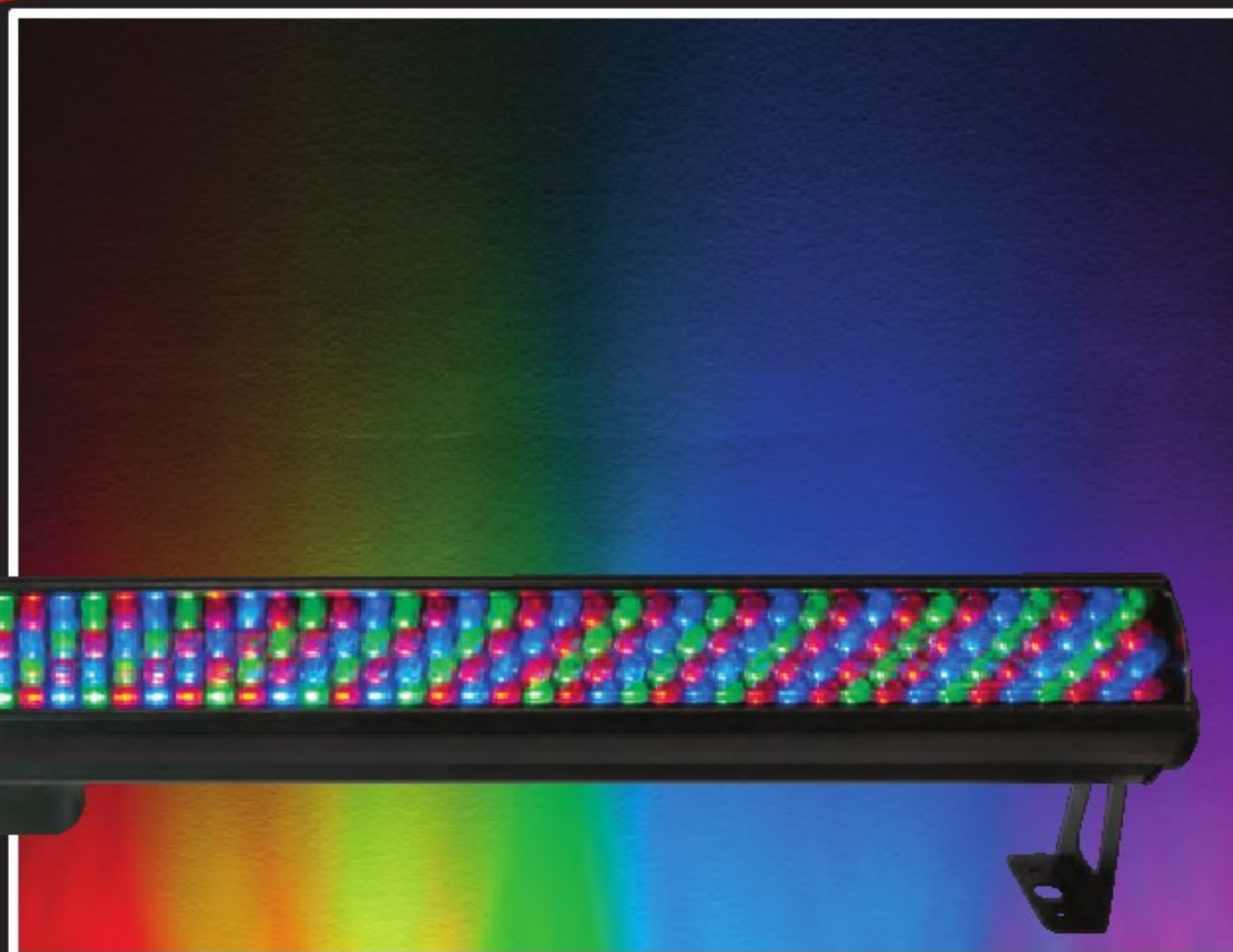
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## I DJ NOW Helps Make House a Home

As part of Extreme Makeover: Home Edition (Season 8, Episode 2), the I DJ NOW team stepped up to help Kathleen and John Lutz and their brothers and sisters as part of the overall "Extreme Makeover" of their home in New York, New York. After their parents passed away, John and Kathleen were attempting to raise their six adopted brothers and sisters with Down Syndrome in a tiny home.

Music was an important element in the episode, making the stage, located in the home's main room, a focal point of the episode. So, the I DJ NOW team designed, sup-

plied and installed the LED lighting, other lighting effects, trussing, sound system, and related items on the stage and in the jukebox room. For the installation, the team used hardware from American DJ, CHAUVET, Elation, Electro-Voice, Global Truss, Mackie, RSQ, Ultimate Support and others.



Go to [www.idjnow.com](http://www.idjnow.com) or <http://abc.go.com/shows/extreme-makeover-home-edition> (search for Season 8, Episode 2) for more on the episode.

## Get Some New Skills at the LightShop

Synergetic Consulting has just announced a great educational program for DJs who want to learn better lighting techniques through a comprehensive hands-on experience. Instead of learning from your own mistakes, learn from theirs!

At their LightShop workshops, scheduled throughout 2011, you can learn more about dance floor lighting, conventional up-lighting, monogram projections and pin spotting. They will also be touching on draping and other A/V-type setups. Small class sizes will ensure that students will leave thoroughly understanding the concepts taught.

The last day of the class will be spent actually watching Synergetic staff in action, providing insight on selling the lighting and the systems that they have for managing it. Go to the site today for more information [www.scincorporated.com/lightshop](http://www.scincorporated.com/lightshop).

## DJUniversity

Presented By:



### DJU Is Looking for You!

With lighting manufacturer CHAUVET as its new sponsor, Mobile Beat's DJ University ([www.mobilebeat.com/dj-university](http://www.mobilebeat.com/dj-university)) is undergoing a major overhaul in order to provide the DJ community with more and better educational content. The updated DJU will feature fresh articles and better integration with MobileBeat.Com.

Now YOU can be a part of DJU. If you have something unique to add and some ability to capture your thoughts in words then you are invited to contribute to one of the DJU Schools: Business / Club / Ethnic Events / Karaoke / Lighting / Performance / School Dance / Music / Sound / Wedding / Video

Submit an article of 300 to 500 words to [dju@mobilebeat.com](mailto:dju@mobilebeat.com) for consideration. Articles should not have appeared in any other media outlets. When accepted for publication, all articles become exclusive content of DJU.

[www.mobilebeat.com/dj-university](http://www.mobilebeat.com/dj-university)

## The Great Escape

American DJ is encouraging customers to share their Desert Island fantasies for a chance to win great ADJ gear as part of their "Stranded On A Desert Island" contest.

To enter, DJs should post a video on the contest's YouTube channel, ([http://www.youtube.com/watch?v=Mh-QK\\_-nu7g](http://www.youtube.com/watch?v=Mh-QK_-nu7g)) that answers three questions:

1. Which one American DJ or American Audio product would you want to have with you on the island?
2. If you could have one person in the world with you on the island, who would it be?
3. What one record or CD would you bring with you (assuming you found a music player on the island)?

Judges for the contest will be seeking out creative, high-quality, original video entries without any lewd materials or imagery. Contest winners will be chosen in various categories, such as popular video and judge's choice, but the grand prize will be drawn at random, leaving the possibility of having your video chosen for a prize, and being drawn randomly and winning multiple prizes. Five winners will receive products from American DJ.

The Grand Prize winner will receive four DJ SPOT LED Moving Heads, one UC3 Controller, three 25 foot DMX Cables from Accu Cable, plus 200 American DJ Advantage points.

The contest runs through April 30, 2011. For more information on the contest, including complete rules for entry, please visit <http://www.americandj.com/PressDetail.aspx?ID=360>.



# ***The Performer's PA is Born***



Imagine a 6 channel professional PA mixer with 900 watts of power, up to 4 UHF wireless mic modules, and a handy digital SD recorder to capture live jams or practice sessions, and you have the all new PA-PRO 900 from VocoPro.

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# The Human Factor

NO MATTER HOW PERFORMANCE GEAR EVOLVES, IT'S THE PERFORMER THAT MATTERS MOST

BY MIKE FICHER •

**M**P3s, iPods, online music services, robust mixing software, message boards, texting screens, YouTube video, and the relentless advance of digital recording and playback technology have converged to level the equipment playing field in the mobile entertainment profession during the last several years.

Not too long ago, a fancy laptop or the latest digital player might have provided enough of a wow factor to seal the deal with a potential client. Now, the development of increasingly compact and sophisticated consumer-level products with professional sound quality has inspired seismic changes in

## GEAR EQUALITY TESTS PERFORMANCE PROFICIENCY

For clients—who enjoy their own big screen televisions, surround sound, multiple speaker configurations and almost unlimited access to music, video and podcasts, all in the warm cocoon of their homes—the temptation to extend “do-it-yourself” from home remodeling projects to event entertainment has increased and continues to grow. And of course, if an entertainer is hired, clients may expect sound and video superior to what they enjoy in their homes.

For entertainers, the “bearable lightness” of the smaller gear load is a wonderful by-product of technological advancement. The shrinking equipment footprint often translates into a reduced impact on the pocketbook as well as new levels of portability. But, at the same time, the emerging equality of equipment presents formidable challenges for differentiation among entertainers.

And, that is probably the most significant impact of the technological revolution in the mobile entertainment industry—the more level the gear playing field gets, the more the emphasis turns to the human factor, that is, what YOU, not your technolo

**The more level the gear playing field gets, the more the emphasis turns to the human factor, that is, what YOU, not your technology can bring to the event.**

## ALL THE WORLD'S A STAGE

With the equipment landscape now digitally ground down to a plateau, rather than a mountain with various levels of access to pro technology, entertainers

are finding gear becoming a minor or non-existent part of the equation. When all is nearly equal, the tech becomes the starting point rather than a substantial mark of distinction.



*Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A three-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of mobile entertainer since 1986.*

But mobiles are not alone. Improv players perform and entertain with no props, using their wit, strong teamwork structures, unquestioning trust in their fellow players and audience ideas to craft memorable scenes and create surreal worlds.

Stand-up comedians rely on their often finely-honed routines, their intelligence, their grasp of and spin on current events, human nature and pop culture to cultivate engaging and humorous bits for entertainment.

Dancers employ their practice, their passion and their artistic and athletic skill to engage and entertain friends, audiences and, occasionally, judges.

While PowerPoint slides and laser pointers are now de rigueur, public speakers are still ultimately judged on their ability to communicate the goals of the presentation.

With the evolution of equipment, are mobile entertainers now playing in the same arena?

## DO THE MEANS MATCH THE ENDS?

Think about how many times someone said to you after a gig, “That was the coolest sound system ever!” or “What a mad message board!” Those few were probably the same geeks in high school who populated the A/V club or the computer lab.


Now, think about how many times someone said to you after a gig, “Wow, we had such a great time!” or “We danced all night” or “That was the best party ever!”

Hopefully your performances have brought more of these raves, which show that you have the “right stuff” to make memorable events.

Do guests care that you played the right song at the right time on an iPod, CD, mini-disc, cassette, DAT or record? Most care more that you simply hit the mark and the sound was clean, clear and at a suitable volume. Even the most basic entertainment actions still require the human touch to be effective.

## THE BOTTOM LINE

This brief dissertation is by no means intended as a harsh critique or an attempt to degrade the value of gear. Rather, the purpose is to encourage a more realistic balance between the reliance on equipment and the actual goals of the event. Gear, like so many aspects of life, is a means to an end, not the end in itself. It's the trusted sidekick that helps you achieve success: a memorable, engaging, fulfilling time for all, one that meets and exceeds the expectations of the planner and the event.

Invest in quality gear that is light, easily suitable for any locale and serves all your needs well. More importantly, understand that the digital divide in the entertainment industry is increasingly between those with varied, well-rounded and continually evolving entertainment skills and those who fail to develop their talent. On which side do you stand? 





divine lighting

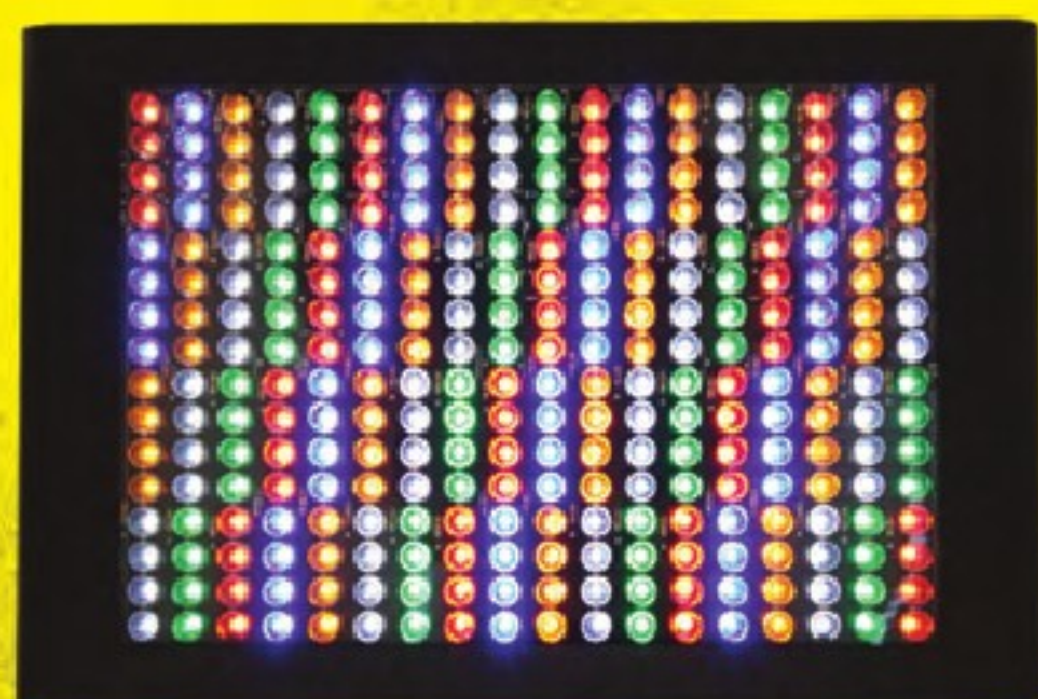
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# Be Your Own Customer

YOUR MOST VALUABLE LESSONS ARE RIGHT IN FRONT OF YOU

BY JEFFREY GITOMER •

**H**ow good are you, really? Be your own customer, and find out—really find out.

Yesterday I got the shock of my life: I tried to buy something on my own website and couldn't.

Funny, I buy all kinds of things on other people's websites. I'm a one-click buyer on Amazon. I'm a Paypal customer. And I have my credit card registered and saved on every site that will allow it. In short, I trust the Internet.

In short, if I decide that I want to buy something online, I want to buy it fast. And I don't know about you, but I'm not crazy about filling out an online order form (especially where all the boxes say it's "mandatory" to enter my information.)

Many of you subscribe to my weekly email magazine and have taken advantage of the "deal of the week," a special offer on a bundle of my books and CDs. Last week we decided to present something for the first time: a \$20.00 discount off any of my upcoming public seminar tickets. Fair enough...

So I went to my own site to test the offer. I put in a request to buy five tickets. The website (MY website) promised fast and easy purchase. And that promise was ANYTHING BUT the truth. It was a pain in the butt. I clicked off of my own site in frustration and disgust.

I immediately pulled the offer and we went through an e-commerce exercise that brought me back to reality. We revamped the purchasing process to where

it IS fast and easy. And easy to understand. It's now fixed for the short term, and we have a long-term plan in motion to make it even faster and easier.

MAJOR CLUE: Had I not tried to buy something from my own website, I would have never known about the problem. I would have danced along actually believing my own words, never realizing that customers were frustrated, and worse, not purchasing—clicking off: abandoning the next step in the buying process because it was slow, cumbersome, and uninformative.

How's yours? Think your e-commerce

And they expect multiple options to connect with you, any time of the day or night, to get the help they need, or purchase the product they need.

REALITY: Their need is your opportunity. Your challenge is not to "satisfy" them, but to turn them into happy, LOYAL customers who are willing to make repeat purchases, tell others, and refer others to you.

Here's what to do to self-insure your own success: 1. Call your business five minutes before you open, and try to place an order, or get service. 2. Call your business five minutes after you close, and try to place an order, or get service. (That should be enough to make you angry—but wait there's more!) 3. Go online and try to buy something. How long does it take (how many clicks?) compared to Amazon? 4. Call your business during the day and complain to someone. Then ask for the person's boss, or even your CEO. Make certain you have plenty of Pepto-Bismol on hand, because I promise your stomach will be turning upside-down. 4.5 Now call yourself and listen to your pathetic voicemail that tells me everything I DO NOT want to

hear, and DOES NOT tell me the one thing I want to hear: Where the heck are you?

REALITY: Whatever your experience is when you call yourself or buy from yourself online, that's the same thing your customers, your life-blood, and your money-line is experiencing. OUCH!

Fix it fast. Your customers need you. **ME**

**Whatever you experience when you call yourself or buy from yourself online, that's the same thing your customers—your life-blood—are experiencing.**

is great? Ever try to buy something from yourself, or are you just taking "IT's" word for it. Or worse, believing your own instructions?

REALITY: In these "trying" times, many customers (yours and mine) are struggling to maintain volume, profit, and productivity. Somehow the stimulus package and bailout have not yet reached them. Me either. You?

Each of us is responsible to stimulate and bail out ourselves, in spite of what you may be hearing.

CHALLENGE: Be your own customer at least once a month.

If and when your customer calls or goes online, they expect instant answers, instant service, and instant delivery of whatever they need—or they will seek a competitor.



Jeffrey Gitomer is the author of *The Little Red Book of Selling*. President of Charlotte-based Buy Gitomer, he gives seminars, runs annual sales meetings, and conducts Internet training programs on selling and customer service at [www.gitomer.com](http://www.gitomer.com). He can be reached at 704-333-1112 or e-mail to [salesman@gitomer.com](mailto:salesman@gitomer.com).

If you want an idea to eliminate the silly computer that answers your phone before and after hours telling me "how important my call is," go to [www.gitomer.com](http://www.gitomer.com) and enter the words ANSWER LIVE in the GitBit box.

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# New and Cool at NAMM

BY JAKE FELDMAN •

**T**his year's winter NAMM show was interesting indeed. The musical equipment buyers were out in full force, the wannabe-rock stars were doing their thing, and all the latest and greatest of our industry was on parade for the whole world to see.

There was one staple of NAMM, however, that didn't make the trip this year: Gene Simmons. That's right, the former "god of thunder" turned reality TV magnate was apparently forced to sit out the musical instrument industry's equivalent of a winter classic.

While Gene's absence was disturbing, it was definitely overshadowed by the abundance of new gear, which is the backbone of the music product industry's biggest North American show. In all, NAMM had four exhibit floors, over a hundred thousand attendees, and so much gear that my senses, like always, soon went into sensory overload. Here's what I found:

The first booth that the Mobile Beat crew visited was **American Audio**, who would have been first alphabetically anyway. New



stuff this year from the LA-based audio provider included the VMS2 (A slimmed down, 2-channel VMS4 controller), the Encore 1000 and 2000 (think turntable with MIDI control), and the Versa-Deck, which is a full-on MIDI controller that plays especially nicely with Virtual DJ. Additionally, the company also was debuting the VMS4 TRAKTOR Edition (an alternative

to the standard Virtual DJ-optimized version). This year, the offerings from American Audio were all about options, options, options.

Over at the **American DJ** lighting booth, an impressive display was erected, with the booth being outfitted with a support system from sister company Global Truss. Notable on the edifice were the company's new LED flat-panel screens. (I can dream,



can't I?) The latest and greatest offerings from American DJ included the DJ Spot LED, the Flat Par TRI series, the Micro Series, and the Jelly Series, which is expanding on the popular Jellyfish light. Most interesting from ADJ, though, was the revolutionary RC (Wireless DMX Control)

series that included the Mega Bar LED RC, the Pro 38 LED RC, the Pro 64b LED RC, and the Mega Bar 50G RGB RC. While saving time in set up and the hassle of data cable, this series looked good, performed well, and wow'd this observer.

The **Numark** booth was overflowing with new technology for DJs and anyone who aspires to be one. Alongside the latest in their large software controller line, the NS6, one could also glimpse the new DJ2GO, which Numark claims is the world's smallest DJ controller. I don't doubt it. Other rollouts included the iM9 mixer, iDJ Live system, RED WAVE headphones and the M101 and M101USB mixers.



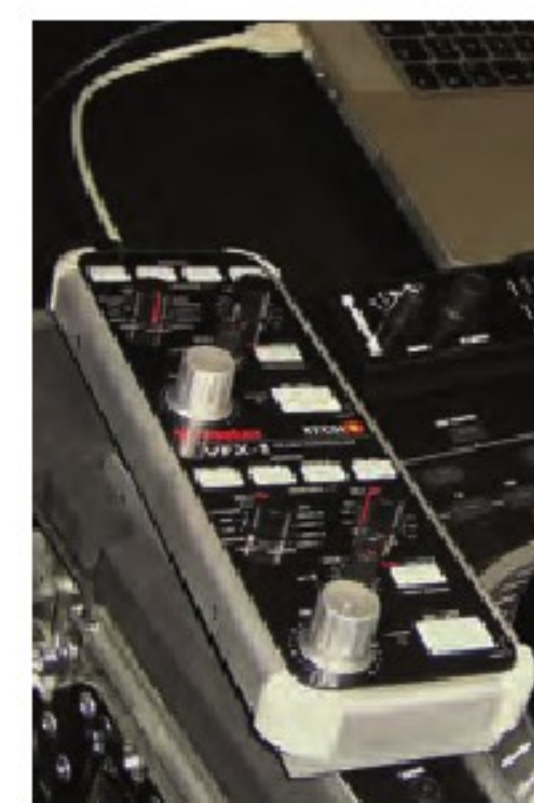
New from **Gemini** at the GCI Technologies booth was a fresh crop of DJ technology, including the CTRL-47 professional software controller and the FIRSTMIX, an entry-level MIDI controller. They also revealed a new family of media players: the CDJ-700 (a tabletop unit), CDMP-2700 (a rackmount unit) and CDMP-7000 (a 2-channel workstation). It's clear that Gemini is aiming to recapture their dominance in the post-only-a-CD-player era, with new tech, many options, and high quality.



**Hercules** debuted their latest DJ software manipulator for control freaks: the newest version of their DJ Console line, the DJ Console 4-Mx. Its large, touch-sensitive jog wheels stand out among a plethora of control knobs that allow you to command just about every aspect of your software. The unit's built-in audio interface is specifically tailored for easy connection with existing analog gear. This company, originally known for its computer gaming emphasis (sound and video cards galore) has clearly staked its claim in the pro DJ marketplace.



For software mixmasters looking for more mini-options, **Vestax** unveiled their diminutive models, the Pad-One DJ controller and the VFX-1 an effects control add-on for the VCI-300 primary controller for Serato ITCH. They also continued their efforts to bring the turntable along on our industry's journey in the virtual realm, with new members of the PDX family. The VCI-100MK2 was debuted, updating one of the original laptop-oriented software controllers for the new decade.



Elsewhere on the floor, **Sennheiser** debuted a line of custom mics that allow the user to choose the color of the mic, the color of the windscreen, and even have custom text or a logo (company logo maybe?) imprinted on the stock of the device. The manufacturer was also touting a new "concept" wireless mic with built-in effects (for both voice and instruments). As Mr. Spock would say, with raised eyebrow, "Fascinating."





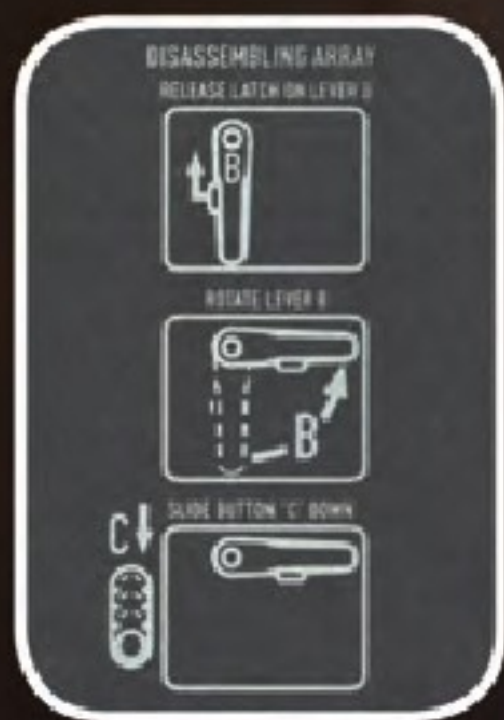
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No trip to NAMM is complete without seeing **Pioneer DJ**, who once again were rocking the show from high above the floor in their ultra-cool gear lounge. One of the biggest buzzes of the show came from the DDJ

series, which is right up the mobile DJ alley. There is the DDJ-S1, which is optimized for Serato, and the DDJ-T1, ditto for TRAKTOR. The S-DJ05 and S-DJ08 speakers also made quite an impact as monitor speakers for the growing number of bedroom DJs and budding producers out there. And Pioneer definitely impressed this DJ with the CDJ-350 white edition (along with the DJM-350 white edition), which would add an elegant touch (to the solid technology inside) for a wedding reception or any very classy event.



Also upstairs and nextdoor was **Line 6**, showing off new headsets that augment their V-70 and V-30 lines of wireless mics, which are becoming very popular with mobile DJs. Plus, it is always awesome to see what other goodies that the company has in their live-sound and instrument-oriented world that might cross over for mobile DJ application.

Another big buzz of the show was back downstairs in the **Rane** booth. For years, DJs have waited for them to come out with



another rack-mounted mixer aimed at working mobile DJs, and I'm happy to report that the time has come. The MP25 is a 4 rack-space, multi-input (8+), full-service mixer, designed with the mobile DJ at heart. With built-in

effects and two separate, full-range, EQ-controllable mix inputs (both XLR), the MP25 is definitely "right as Rane."

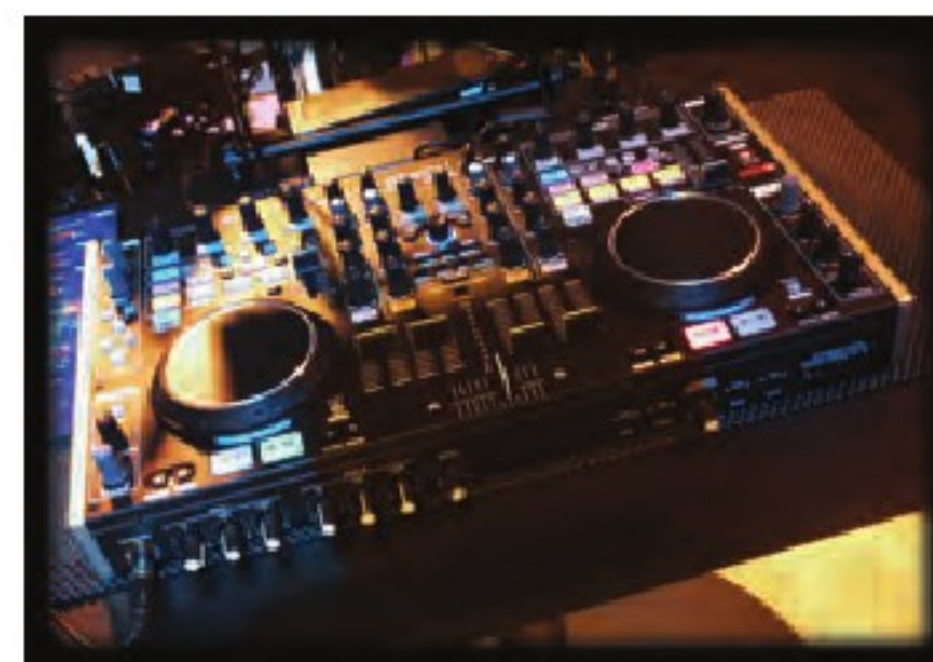
Over at the **CHAUVET** booth, great products were also being shown—more than 30 new ones, actually. The Florida-based manufacturer was touting its new lines, which include the 4-BAR™



Tri, 4-PLAY™ CL, New Lasers (Scorpion™ RGY, MIN™ RGX & Star) and the Gobo Zoom™ LED. For intelligent lighting, CHAUVET's new wares include the Intimidator™ Scans and QBeam™ 260 LED. Overall, it seems CHAUVET is serving the mobile

DJ-oriented lighting market by making things smaller, brighter, and easier for working DJs to use to earn a living and have an amazing light show at the same time.

**Denon DJ** clearly came to NAMM to make a statement. With the biggest booth I have ever seen them inhabiting at the show, they were showing off their new baby, the DN-MC-6000, in grand style, with some DJs who were lucky enough to get into the show laying their hands on the product for the first time since the launch party in Chicago back in December. The product was the first of its kind to be rack-mountable (others have since joined the marketplace), and that fact echoes well among DJs who are looking for controllers that are actually road-worthy.

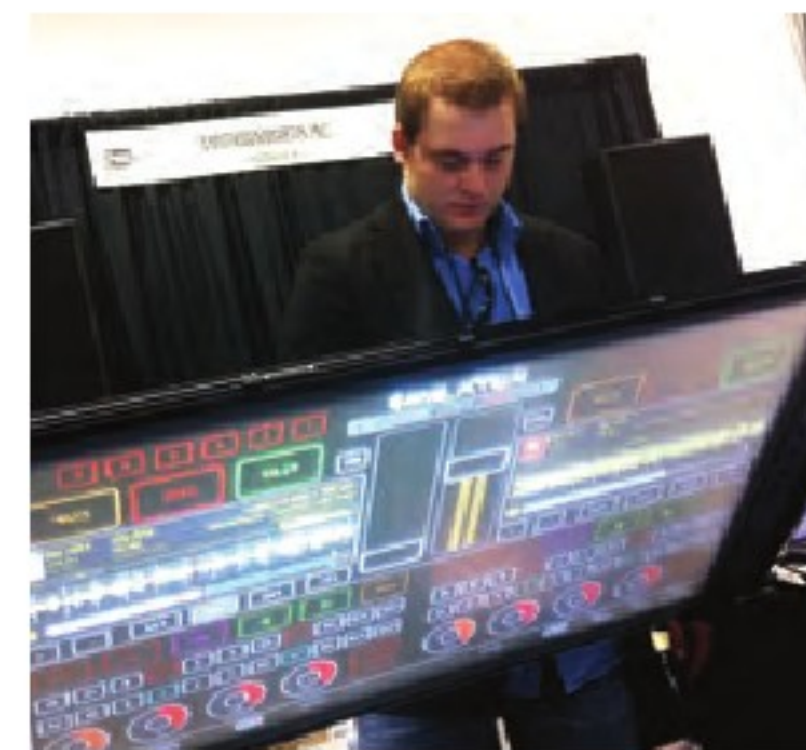


We certainly can't forget about our friends at **QSC**, who were impressing upon retailers their new compact line-array system, the KLA. While I have been a proponent of mobile line-array systems for many years, DJs (and their dealers) are finally starting to take note, and you can be assured that many a school dance or sound-reinforcement event will soon be rocked by the KLA's impressive power-for-size ratio. The truly impressive part is the versatility of the system, as it can be ground stacked or flown for maximum impression.



Over in the **Yamaha** pavilion (in a hotel adjoining the convention center, due to the hugeness of their overall product family) we found a typically well-focused product rollout of interest to mobile DJs. See page 38 in this issue for a full-on review of the DSR115 from their new DSR digital powered speaker line.

In the "truly unique" category that always seems to appear at NAMM, we found the Emulator, at the booth of a company called **Smithson Martin**. This Canadian outfit demo'd what they call "The world's first and only dedicated multi-touch MIDI controller / PC software for professional DJ and music." The software can work on a variety of PC platforms, but it gains quite the wow factor when controlled via an Emulator-optimized 32-inch (!) or 42-inch (!!) multi-touch screen.



All in all, this year's NAMM event featured a few pleasant surprises and a generally very good vibe. While the floor may have been a bit smaller than in previous years, the economy is clearly bouncing back, as evidenced by the retailers buzzing about in a near-frenzy of buying. Definitely a good sign for our industry. This year also possessed an optimism not seen at NAMM for a long time, and it was contagious. And while it's true that NAMM poster child Gene Simmons was not at the show with his 10 bodyguards, the rest of the musical instrument industry seemingly was—and it rocked! **ME**







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# Work Smarter, Not Harder

YOU'VE HEARD IT BEFORE, BUT HAVE YOU REALLY APPLIED IT TO YOUR BUSINESS?

BY ROB JOHNSON •

**I**t often amazes me when I see people appear to work a lot harder than they need to. This article has nothing to do with what you charge. I truly don't care. What it does have to do with is working smarter and more efficient to obtain your goals.

I travel a lot promoting DigiGames. I see a lot of different things. As I write this article I am sitting in another airport coming home from Las Vegas where I attended a convention from January 6th through 9th. (No, it wasn't CES. It was the other one.) They brought me in to speak on "adult" trivia. Apparently it is a HUGE market. Who knew? I observed a lot while there. Most of it I couldn't begin to print in this fine, upstanding magazine. The relevant thing I can tell you is that we are not the only industry where people seem to work hard to race to ZERO.

The convention staff worked very hard to accomplish nothing. Same with the union workers who staffed the convention center. All the food service people I came across seemed to NOT work very hard, and they still managed to accom-



plish very little.

Somebody recently posed the question to me: "You must not be married, are you?" I can only assume it was either due to the amount I seem to travel, (or the fact that I was attending the Adult Entertainment Expo). Either way it struck me as odd. I have been happily married for 15 years and have three beautiful boys. What does that have to do with anything? Those of us that are self employed (again, I don't care if you're full-time or part-time) know that it is OUR responsibility to balance our time. Family comes first. That being said, isn't taking care of your business the same as taking care of your family? The income I receive from being self-employed allows me to take care of my family.

Most of my friends work a "real" job and think I have it made. I get to golf. I get to spend a LOT of time with my family. My wife probably thinks it is too much... but that might be another column. I get to sleep in. I get to do what I want. I get to not do anything if I want. (But that wouldn't pay the bills, would it). So what do I do? I CHOOSE to put myself in the position to do something I love, entertaining people, while making as much money as I can in the shortest amount of time. I like to be efficient. If I have to travel for 5 days to make what some of my friends make in a month, I am fine with that. If I have to work some late nights so I can be home during the day with my wife and kids if I want, I am fine with that. I set my own goals.

What do I need to bring in for an income, to lead the lifestyle that I want for my family? Answer that and the rest is simple. Get out there and book enough events to make that happen. Simple math: If your goal is \$100,000 per year and you charge \$500 per event, you will have to do 200 events per year, or about 4 per week. You will also have to work harder DURING office hours to obtain all those bookings. If you charge \$1000.00 per event you will only have to book 100 events to achieve the same goal. The question is, will you have to work harder or smarter to book those events? You will likely find that you have to work smarter to market yourself and find clients willing to pay your price. Booking the shows at a lower rate might be easier, but then you will have to work harder by performing more shows. It really

just comes down to what you want. There are a ton of Midweek Money shows out there. You just have to find them.

Adding all the Midweek Money events has made a great difference to me. The Hypno Man shows I do increase the per show rate by a lot. The DigiGames Gameshow

Extravaganza events also make a big difference. It is amazing what people will

pay for "alternate" types of entertainment, rather than low-balling "just a DJ". Give them what they want. Offer more. Show the customer that you are worth more and they will pay it. I also fill in the gaps with shows during the day. My favorite was \$450.00 for 30 minutes over a company's lunch hour. I know that \$450 is not a lot of money, but I like to think of it as making \$900 per hour. That doesn't seem too bad. Does it? **ME**

**Simple math: If your goal is \$100,000 per year and you charge \$500 per event, you will have to do 200 events per year...If you charge \$1,000 per event, you will only have to book 100 events to achieve the same goal.**



Rob Johnson has hosted trivia parties and game shows for more than a decade. He is the spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. He has also

presented his "Midweek Money" seminar at multiple conferences and conventions, including Mobile Beat and ADJA events. If you would like Rob to speak at your event or demonstrate DigiGames gear, contact him at 701-710-1657 rob@digigames.com.



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# How Can I Get Everything Done?

WHAT TO DELEGATE AND WHY

BY JOHN STIERNBERG •

**L**ast time we talked about carving out time to do strategic planning. You may think, “I barely have time to get to the gig, let alone run my business.” Time is your most precious commodity. In business, time can often seem “priceless,” meaning that it is tough to put a value on it. The answer to many mobile entertainers’ time crunch problem is delegation.

How do I decide what to delegate and what to do myself? How can I justify paying other people for stuff that I do routinely? Can I afford to hire help? This article addresses these issues and recommends three action tips for success.

## DELEGATION DEFINED

The ability to delegate is a business skill and a critical success factor for any business that wants to grow. Many business owners and managers think the word delegation means “telling other people to do my work for me.” Wrong!

Delegation is an executive skill. It is the **transfer of authority** to do something, not just bossing someone around. When you ask your accountant to prepare an income statement or tax return, you are transferring the authority to complete the paperwork, subject to your final approval. Of course you pay the accountant’s fee, and rely on his or her expertise in terms of accuracy, legality, timeliness, and cost effectiveness for you. In addition to finance, other delegation opportunities include:

- Sound, lights, and technical production (tech crew)
- Sales (agent)
- Marketing and promotion (publicist, webmaster, street team)
- Vehicle maintenance (service technician)
- Computer system upgrades and maintenance (computer tech, “Geek Squad”)
- Order lunch, pick up dry cleaning, moral support (personal assistant)



John Stiernberg is founder of Stiernberg Consulting ([www.stiernberg.com](http://www.stiernberg.com)). His book **Succeeding In Music: Business Chops for Performers and Songwriters** is published by Hal Leonard Books. Contact John via e-mail at [john@stiernberg.com](mailto:john@stiernberg.com). You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.

## WHY DON'T YOU DELEGATE MORE?

Many mobile entertainers wait to delegate until they make too many mistakes and get burnt out on doing tasks that they don't like. It's easy to procrastinate or rationalize why not to delegate. Here are the top three myths or excuses:

Myth #1: I can't afford to pay anyone other than myself. I'm still building the business. Maybe when we make more money I'll be able to hire help.

Reality #1: This may be true for start-up one-person businesses, but only to a point. Your time as a mobile entertainer



should be spent on booking, promoting, and performing, not on logistics, clerical work, and administrative tasks.

Myth #2: I'm the only one that can do the work. No one else shares my level of passion, ability, and commitment for my business.

Reality #2: Hmmm... Sorry to hear that you are the only one that believes in you and shares your vision. That's a very limited view of your own potential. And I have yet to meet an entertainer of any kind that was equally good at performing, van repair, and balancing a checkbook (for example). There are always tasks that other people can do better than you can. And there are always people who are willing to work as team members to achieve a larger goal, like business success.

Myth #3: I need to keep my fingers on the pulse of my business. Doing everything myself keeps me in control.

Reality #3: There are ways to stay involved without having to do it all alone. Whether you are the sole proprietor who is a per-



former or a manager in a multi-rig firm, there is too much for one person to do in a growing business. The role of an owner/manager includes planning, organizing, motivating, and controlling (the Four Functions of Management). Management does not include doing other people's jobs for them. As the business gets bigger and more complex, management itself becomes a full-time job.

**Management does not include doing other people's jobs for them.**

## HOW TO DECIDE WHAT TO DELEGATE

For any mobile entertainment business, there are some jobs that can't be delegated, especially the critically important stuff like music programming and performing. Almost everything else can be delegated to your team. Here are three suggestions for deciding what to delegate.

Action Tip 1. MAKE A LIST of all the tasks associated with running your business. These will end up fitting into categories such as 1) sales, 2) marketing, 3) finance, 4) operations, 5) technical services and production, and 6) performing.

Action Tip 2. DECIDE WHICH CATEGORY IS THE BEST FIT with your personal expertise. Rule of thumb: The activities that you are the best at add to your energy, rather than deplete it. You can't wait to get up in the morning to do them. These are the activities

to hold onto. Delegate the rest.

Action Tip 3: WRITE DOWN A DELEGATION PLAN. Make a list of the tasks that are the natural ones to delegate first. An Excel spreadsheet is a handy tool for such a list. Create columns for 1) What

(each itemized task), 2) Who (candidates for doing the work), 3) How Much (estimated costs), 4) When (deadline to delegate), and Notes (any additional details that you want to capture for planning purposes).

## HERE'S THE POINT...

Entrepreneurs—especially those in creative fields like mobile entertainment—need to fine-tune their delegation skills. It's too easy to fall into the "do it all" trap, squandering your time and expertise.

Systematic implementation of the Action Tips is important: 1) list the tasks, 2) organize tasks by category and decide which ones to keep, and 3) draft a delegation plan with costs and time frames.

Next issue, we'll talk in detail about this month's Action Tip #2: deciding which roles and functions in your business are best for you and which ones to delegate or hire out. In the meantime, best wishes for success in mobile entertainment in 2011! **MB**



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# The Father / Daughter Banquet

MUSIC HELPS MAKE DAUGHTERS PRINCESSES AND FATHERS KINGS FOR AN EVENING

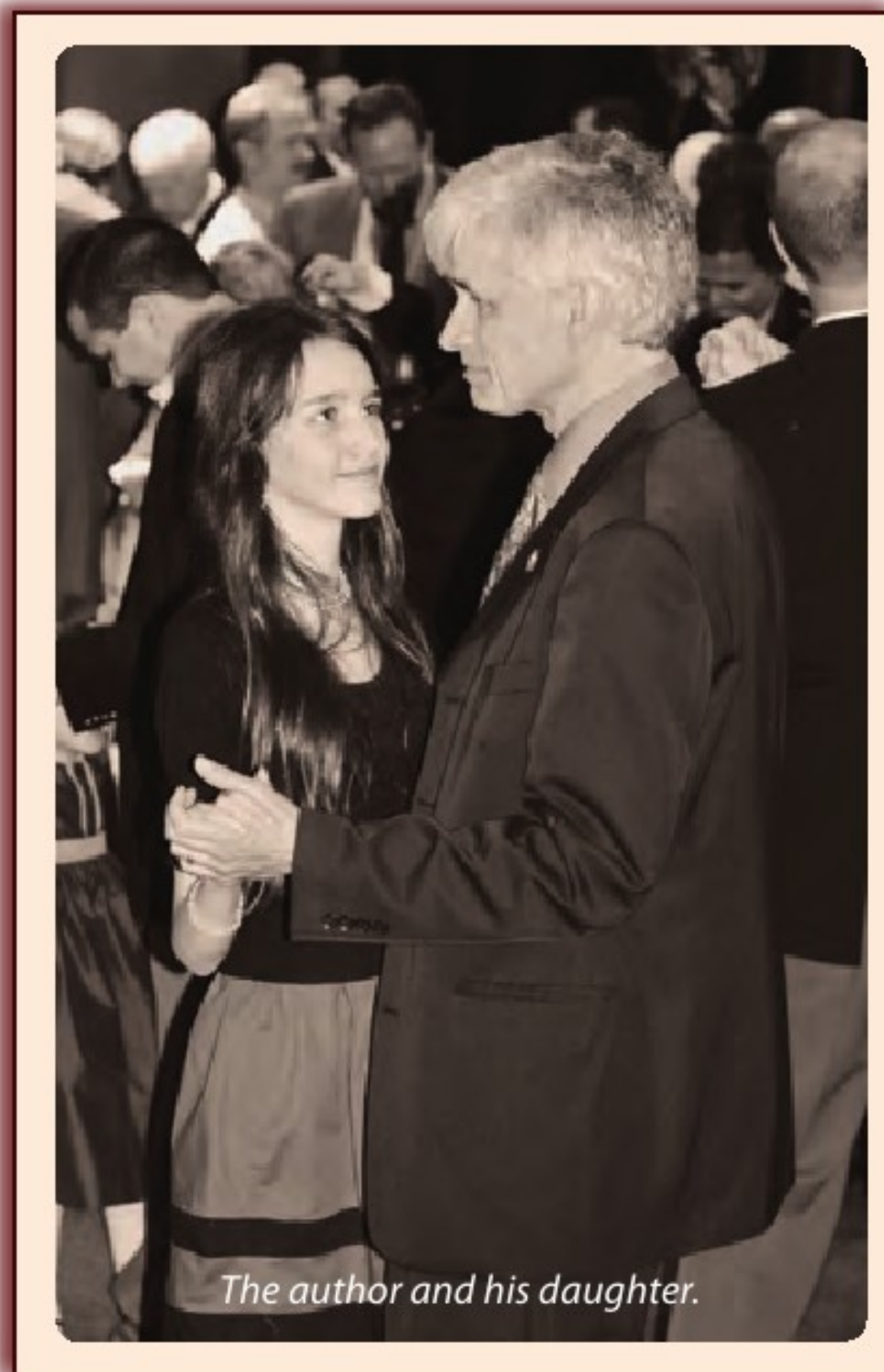
BY JAY MAXWELL •

**T**he note read, "I love you Daddy and I always will be your little princess." It was Valentine's weekend, and Rebecca, my fourteen-year-old daughter, and I were at the Father/Daughter banquet at our church.

The ticket for the event had a photo of a barefoot girl standing on her tiptoes atop her father's shoes. The photo, showing only their feet, had the caption, "come create a memory." There was no doubt in my mind that many memories would be made tonight not only for my daughter and me, but also for all the fathers and daughters who were gathered in the social hall that evening. The room was decorated in only three colors—red, pink, and white—the colors of Valentine's Day. The dress for the occasion was semi-formal with jacket preferred for the dads. All daughters from two-years-old to twelfth grade were invited. My daughter thought that most girls there would be preschoolers or elementary age. She was relieved when she saw many girls her age and older arriving to enjoy the banquet.

After getting their picture taken, fathers and daughters were given a sheet of paper, with one pink and one purple rectangular space, to write a note to each other with the crayons on the table. Rebecca wrote her note first, and as I read the precious phrase, "I always will be your little princess," I could barely hold back my tears of joy as I thought back to the time in her life when her world revolved around princesses. Though she was now in her teen years, that note held her precious promise to me. I felt like a king.

*Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, Play Something We Can Dance To.*



*The author and his daughter.*

Several weeks before the banquet, the committee that was in charge of this banquet asked me to DJ the event. Naturally I was delighted to volunteer my talent to this function, but at the same time wanted to spend the evening with Rebecca. The lady in charge assured me that this would be a simple event and said that my primary job was to provide background music during the arrival of guests and during dinner with a few special songs played after the special reading that the pastor would do later in the program. This seemed easy enough and a fair compromise with "working" the event and spending quality time with my daughter. Earlier in the week I set out to compile a list of songs that had a father-daughter message. Then I laid those tracks down in the order they were to be played during the event. Knowing that the entire evening would only last

about two hours, it was easy to create a list of songs that were meaningful for the occasion.

## SUITABLE SONGS

Many of the songs on the list were songs that had been requested at countless wedding for the bride to dance with her father. However, I left out some songs on the Bride-Father list because they were too specific in their reference to the wedding day itself. For example, "Butterfly Kisses," by Bob Carlisle, has become a time-honored father-daughter dance for a wedding since it chronicles the bride's days with her father. The pinnacle of the song is when the girl is about to "change her name today" as her daddy walks her down the aisle. It's a great song, but not for this audience, for whom wedding day is many years down the road.

The songs that made the list are a mixture of Top 40, country, and Christian tunes. Topping the list is a heartfelt tune by one of the most well-known Christian artists around today, Steven Curtis Chapman's "Cinderella." Though similar in many ways to "Butterfly Kisses," it focuses less on the wedding aspect and more on the imagery of dancing with a little princess. It was played during the dinner hour and was also one of the slow songs played for the short dance portion of the evening. "Daddy's Little Girl" is over half a century old, but the lyrics are timeless no matter who sings it. Though Al Martino and the Mills Brothers both had big hits with the

song, newer versions by Michael Buble or Michael Bolton make it sound less dated. The real treasure for me was discovering the song, "King of the World" by Point of Grace, which was truly perfect for the evening. The verses

**Many of the songs had been requested at countless weddings...however, I left out some songs because they were too specific in their reference to the wedding day itself.**

of this one look at the father-daughter relationship from what seems like a mother's perspective, while the chorus is the little



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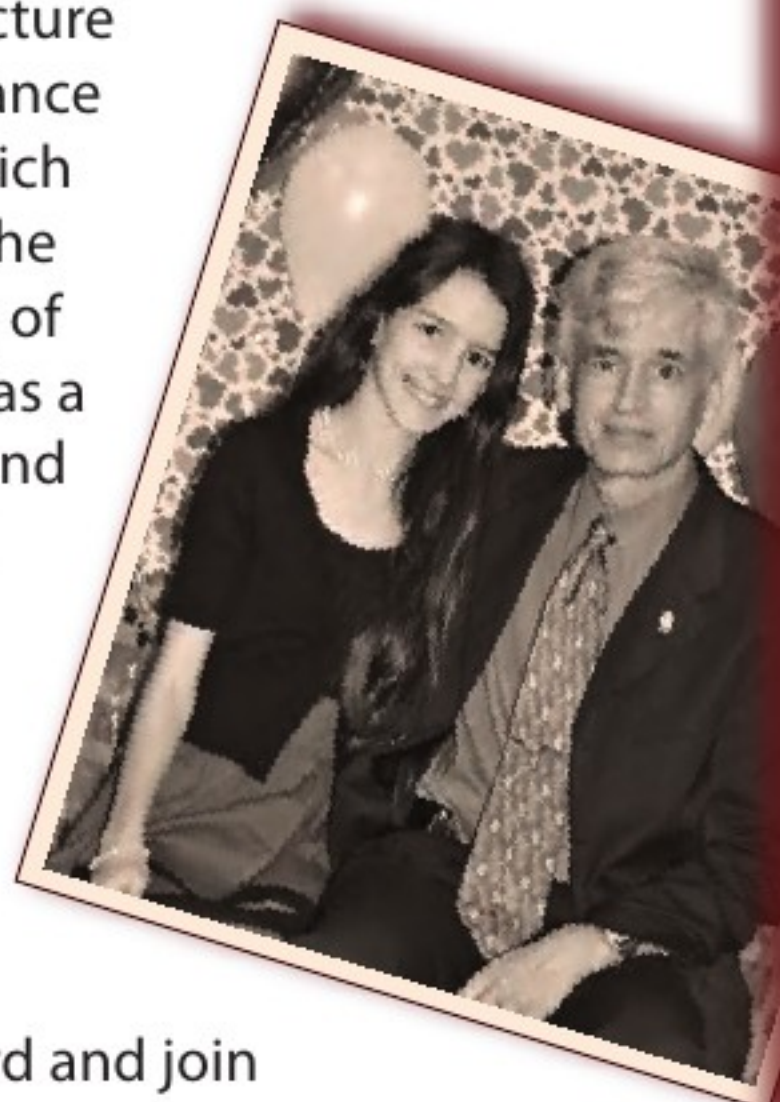


## Special Songs for Daughters & Dads

girl talking about her daddy. (More on this special song below.) Whether or not you are a fan of contemporary Christian music, you are probably familiar with this group, since they've been selling millions of albums for nearly twenty years. But perhaps, like me, you hadn't heard about this song.

### MAKING PRECIOUS MEMORIES

After the dinner, the pastor invited every girl to come down and sit while he read a story. It was amazing to see over a hundred girls sitting on the floor while he read from a "picture book" titled "Dance Me, Daddy" which was based on the chorus of "King of the World." It was a short reading and I was prepared for what was planned next. As soon as he finished, he invited all the fathers to come forward and join their daughters to dance at least one dance for the evening. After pressing the play button to start the Point of Grace song, I then took my daughter by the hand to lead her to the dance floor. We listened and swayed to the lyrics that say if the girl is the princess, then daddy is the king of the world. Those moments on the dance



floor with my daughter, as I listened to those words, will be treasured forever.

Glancing around, I noticed that not a single father was sitting down. Every dad there was dancing with his daughter.

Some men were blessed to be dancing with more than

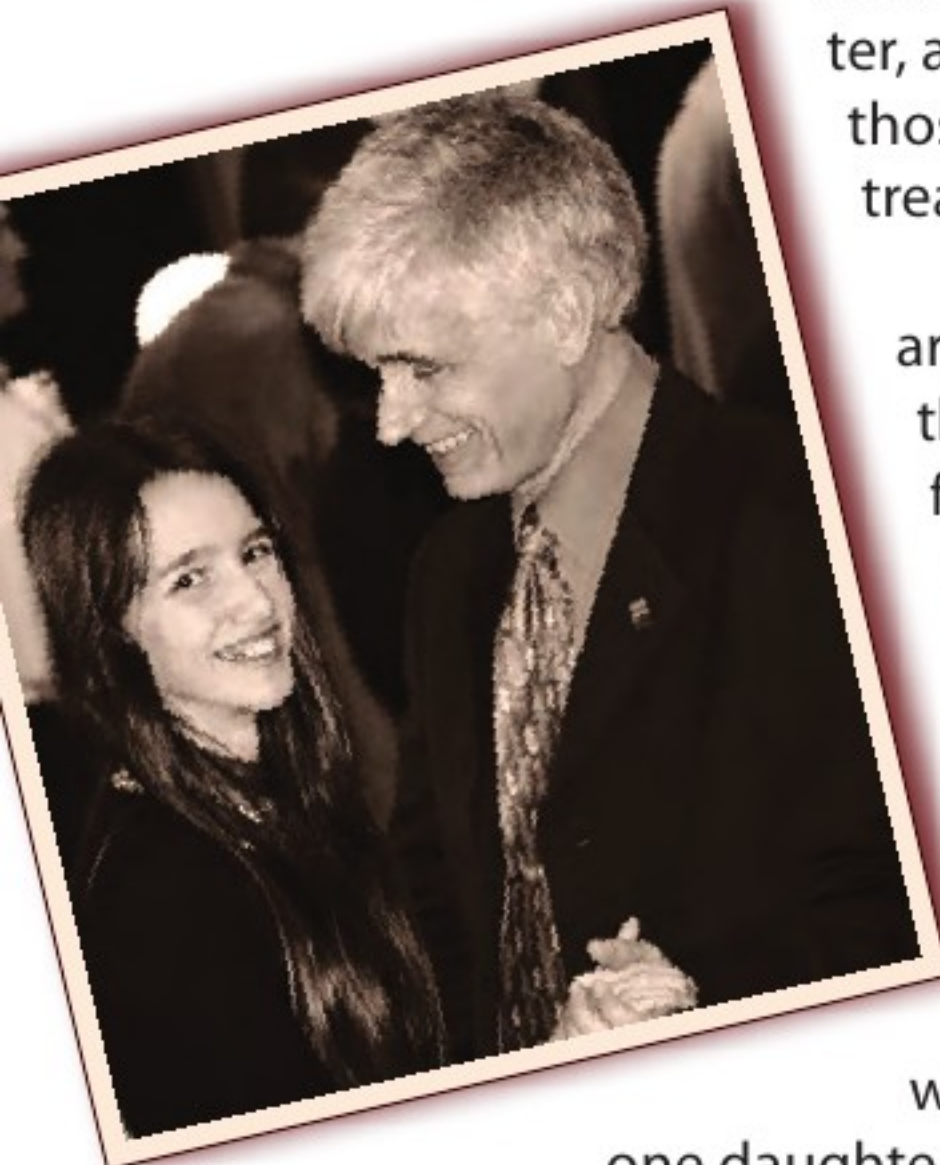
one daughter, some were holding their daughter in their arms, while a few had their daughter standing on their shoes just like the picture on our ticket. As the song ended, I kissed my daughter on the forehead and told her what I tell her each night: "I love you."

The whole point of the evening was to

RANK	SONG TITLE	ARTIST
1	CINDERELLA	STEVEN CURTIS CHAPMAN
2	DADDY'S LITTLE GIRL	MICHAEL BUBLE
3	KING OF THE WORLD	POINT OF GRACE
4	MY LITTLE GIRL	TIM MCGRAW
5	MY GIRL	TEMPTATIONS
6	FATHER AND DAUGHTER	PAUL SIMON
7	UNFORGETTABLE	NAT KING COLE AND NATALIE COLE
8	SOMEWHERE IN THE WORLD	WAYNE WATSON
9	MY WISH	RASCAL FLATTS
10	BABY GIRL	WILL HOGE
11	YOU ARE SO BEAUTIFUL	JOE COCKER
12	THANK HEAVEN FOR LITTLE GIRLS	MAURICE CHEVALIER
13	LITTLE MISS MAGIC	JIMMY BUFFETT
14	WIND BENEATH MY WINGS	BETTE MIDLER
15	OVER THE RAINBOW/WHAT A WONDERFUL WORLD	ISRAEL KAMAKAWIWO
16	BEAUTIFUL IN MY EYES	JOSHUA KADISON
17	I LEARNED FROM YOU	MILEY AND BILLY RAY CYRUS
18	ALWAYS BE YOUR BABY	NATALIE GRANT
19	YOU RAISE ME UP	JOSH GROBAN
20	LOVE NEVER FAILS	BRANDON HEATH
21	HAVE I TOLD YOU LATELY	VAN MORRISON
22	FATHER'S EYES	AMY GRANT
23	FOREVER YOUNG (SLOW VERSION)	ROD STEWART
24	IN MY DAUGHTER'S EYES	MARTINA MCBRIDE
25	DADDY'S HANDS	HOLLY DUNN
26	MY SPECIAL ANGEL	BOBBY HELMS
27	I HOPE YOU DANCE	LEE ANN WOMACK
28	THANK GOD FOR KIDS	OAK RIDGE BOYS
29	YOU'VE GOT A FRIEND	JAMES TAYLOR
30	SOMEDAY MY PRINCE WILL COME	OSCAR PETERSON

create memories, not to dance. However, the plan was to have two more dances after the Point of Grace song. The two choices were polar opposites of each other. "Cinderella" followed the special song and almost every father and daughter remained on the dance floor. I too took another spin on the social hall's makeshift dance floor with Rebecca. Then we closed it out with a fun (perhaps cheesy) rendition of "The Hokey Pokey." For nearly thirty

years as a mobile DJ almost every event has been focused on keeping people energized, moving, and spinning the entire time. So it was a pleasant change of pace to simply create memories by playing the songs mentioned here during dinner, and a select few for a dance or two afterwards. My dream is that this event will not be the last time that my daughter asks me to "play something we can dance to, Daddy." **ME**





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# Location, Location, Location

AVOID BAD SOUND BY PAYING ATTENTION TO THE BASICS



BY STU CHISHOLM •

**F**or experienced mobile DJs, setting up at an event is routine. We're backed by a wall, our speakers within the three feet (if not right up against it), pointing straight ahead.

Our most common problem, echo, can usually be fixed as easily as angling each speaker inward, toward an imaginary point at or near the back wall. But what about those venues where the setup is anything but routine? Playing a new hall or finding that an old familiar one has undergone a complete remodel can toss a big monkey wrench into your routine, resulting in very bad sound if we don't pay attention.

## STAGE FRIGHT!

The first encounter with an unfamiliar stage can present many problems, especially for subwoofers. If a stage is hollow, it can actually work as a resonating cavity. This can be either a good or bad thing; it can help your subs by increasing the perceived volume of bass, or it can make them sound sloppy and "boomy." It all depends on how the stage is constructed. Solid or sectioned stages can have the opposite effect, actually sucking your bass into a sonic black hole where cranking up the volume doesn't help. In all but the first case, placing the subwoofer off the stage can work wonders. Experiment with placement, because the sound can change if the subs come in contact with the stage or are too close to it because of the way they radiate sound. (More on this in a moment.)

For those DJs who use two subs, we might have to resist the impulse to place them on either side of our console because it looks good and "balanced" if more bass is needed. Instead, a good trick is to place them together, either stacked or physically touching side-by-side. This will give you a 3dB gain free of charge!



*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, *The Complete DJ*, was recently released by ProDJ Publishing.*

## "WAVE" GOODBYE TO CANCELLATION

Both subwoofers and main loudspeakers radiate long wavelengths at low frequencies. Being waves, they're subject to cancellation effects and/or standing waves (a.k.a. resonances). The way speakers throw sound is called "dispersion," which at bass frequencies radiates outward from the speaker in an imaginary sphere. By placing the speaker against the wall, it effectively doubles the SPL because the sphere, or radiation space is cut in half. Placed in a corner cuts the sphere in half again, which also doubles the perceived volume.

At high frequencies, sound dispersion doesn't go in all directions, so the sphere is not halved and highs and mids sound the same. This can give speakers an unnaturally boomy sound.

If you've ever placed your main speakers against a wall and, no matter how high you turned them up, they sounded quieter than usual or seemed to be missing frequencies, then you have discovered the phenomenon called "antiphase." Sound waves cross, like ripples in a pond, canceling each other out. How much your sound disappears depends on how well the wall behind them reflects sound and how far apart your speakers are. It also may make only certain frequencies disappear, making music sound muffled, muddy or otherwise bad. Back at the low end, a standing bass wave is created by sound waves canceling each other out except for a single area. It can be quite unpleasant for guests to walk into one!

The quick and easy fix is to move the speaker back as close to the wall as possible, preferably by less than a foot. You can also experiment with side-to-side placement of high-end cabinets to eliminate cross-talk cancellation.

## THEATER IN THE ROUND?

On rare occasions our set-up might have to be in the center of a large room with all walls very far away from our speakers. This, too, is both a blessing and a curse. Cancellation and coloration (lost or boosted frequencies) are less of a problem, but power may be an issue, since the usual gain your speakers get by being near walls is completely lost. You will essentially be operating as if you're at an outdoor venue, because your speakers will have to work harder to get the same SPLs as being up against a wall. MUCH harder! My usual strategy is to acoustically couple the bass bins and augment the main speakers with an extra set.



(More if the room is especially large.) Spreading the sound rather than trying to use larger, louder speakers is easier on the ears in an indoor venue.

### SPECTRAL SWEEP

Every room is going to have its own set of acoustic properties. Once you've found a speaker placement that sounds optimal, you can achieve the ultimate sound your system is capable of by using a spectrum analyzer. These devices have a sound output that plugs into your mixer and generate pink (or white) noise. This noise is a bit like what you hear when your radio is in-between stations or your television signal is lost; a signal containing all sound frequencies evenly. A display on the unit shows the strength of each frequency as delivered by your speakers. Before adjusting any settings, any signal processors, such as BBE or Aphex units must be bypassed. Be sure that any EQ or tone controls on the mixer are all set to 0 or bypassed entirely, if possible. Next, you'll need an external equalizer. The analyzer will have a microphone, which must be placed at the main focal point of your speakers, such as the dance floor, at about ear level. (Better units have a tripod for this.) Then turn on the noise generator and SLOWLY bring up the volume. Be careful not to bring it up too loud! Pink noise is notoriously hard

## Playing a new hall or finding that an old familiar one has undergone a complete remodel can toss a big monkey wrench into your routine.

on tweeters. It WILL take them out!

Note the peaks and valleys of the various frequencies on the display and adjust your equalizer until each one is at 0 (flat). (NOTE: It is best to do each side individually.) This is

your baseline reference for the room. You can then go ahead and turn off the analyzer, turn on your other processors, start a well known piece of music and tweak your EQ to suit your ear. (The EQ on your mixer can be used to adjust various tracks during your performance.) If you're using something like a DBX Driverack, you can store the profile of the hall for future visits so that you don't have to do this for every visit. The DBX and some DJ software will let you store a profile for every hall you play!

### REMEMBERING THE BASICS

With all of the event planning and other value-added tasks we have taken on in recent years, it's easy to forget that good sound is still a DJ's main stock in trade. No matter how great your performance, bad sound will make the wrong impression on your clients and their guests. But taking your sound from "adequate" to "outstanding" is easy if you pay attention to the basics.

Until next time, safe spinnin'. **ME**

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# From the Drawing Board to the Dance Floor

CHAUVET'S ALLAN REISS BRINGS REAL-WORLD EXPERIENCE TO LIGHTING PRODUCT DEVELOPMENT

**A**llan Reiss is Club / DJ Product Manager for major lighting manufacturer CHAUVET ([www.chauvetlighting.com](http://www.chauvetlighting.com)), and also runs a discjockey service called Original FX ([www.originalfxinc.com](http://www.originalfxinc.com)).

As an end-user himself before starting with CHAUVET, he brings a DJ's point of view to every product the company develops for one of its essential market segments. MB Publisher Ryan Burger spoke with Allan about his DJ own company and how CHAUVET is serving DJs with the latest lighting gear.

**Ryan Burger:** We're here with Allan Reiss, who is the Club / DJ product manager for CHAUVET, and also a mobile disc jockey. Tell us how you got your mobile service going and eventually connected up with the folks at CHAUVET.

**Allan Reiss:** Sure. Well, I started about 10 years ago at my neighbor's pool. They basically just needed somebody to play music. So I grabbed a local boom box and just kept changing CDs out one by one, quickly. And 10 years later, here I am. I now do mobile entertainment production for anybody that needs it; mostly weddings, bar mitzvahs, that sort of thing; high school homecomings and proms.

And we do lighting. We do mobile DJ services, full entertainment packages. And on top of that, I manage the club DJ product line over at CHAUVET. I'm in charge of developing, designing all of the Club and DJ products that CHAUVET releases.

**R B:** Fantastic. Hitting more on the mobile side of things to start with, how many events do you do a year? What kind of events do you do?

**A R:** Okay. In the beginning when we started, I was doing a minimum of one per week; maximum of four per weekend...When I took the job over at CHAUVET about four or five years ago, obviously those parties have died down a little bit. But when we first started, man, we were busy. We were booked. Now, it's probably down to maybe six gigs a year.

**R B:** Okay. But you still keep that connection with the disc jockey business, just like myself. You don't want to lose touch with who your customers are...So, what's unique about your DJ company? Obviously you're going to be lighting-intensive, I imagine. But how about on the sound side of things? What do you like to work with?

**A R:** You would be think I would be lighting-intensive. But

we're also sound-intensive as well. We have two systems that go out, both of which are digitally based. One of those systems is a Numark mixed deck and the other one is a Serato Scratch. And the sound systems that we use are powered E-V speakers, the SxA250. For the low end, for the smaller jobs we have a active B-52 18" subwoofers. And for the larger jobs we have dual JBL SRX-728S dual 18" subs.

**R B:** So you're still doing a good number of gigs every year. I'm guessing you still get that thrill out of the crowd reaction that DJs thrive on.

**A R:** That is my life. I am never going to quit that. I wish I was doing more gigs. But with all the traveling for CHAUVET and back and forth to China, Germany, it's very hard to help promote my personal business on the side. I'm trying to keep it separate from the CHAUVET life.

**R B:** Yeah, I got you. How did you hook up with CHAUVET?

**A R:** It's actually kind of interesting. I just happened to be surfing the Web and I came across the CHAUVET website. And they were accepting applications for a bunch of different positions. And I just said, you know what? Let's do it. I've got nothing to lose. I had no intention of anything ever happening...The day after that, I got a phone call. And I came in for the interview. Actually, four interviews. I had a job in the Southwest sales territory management position.

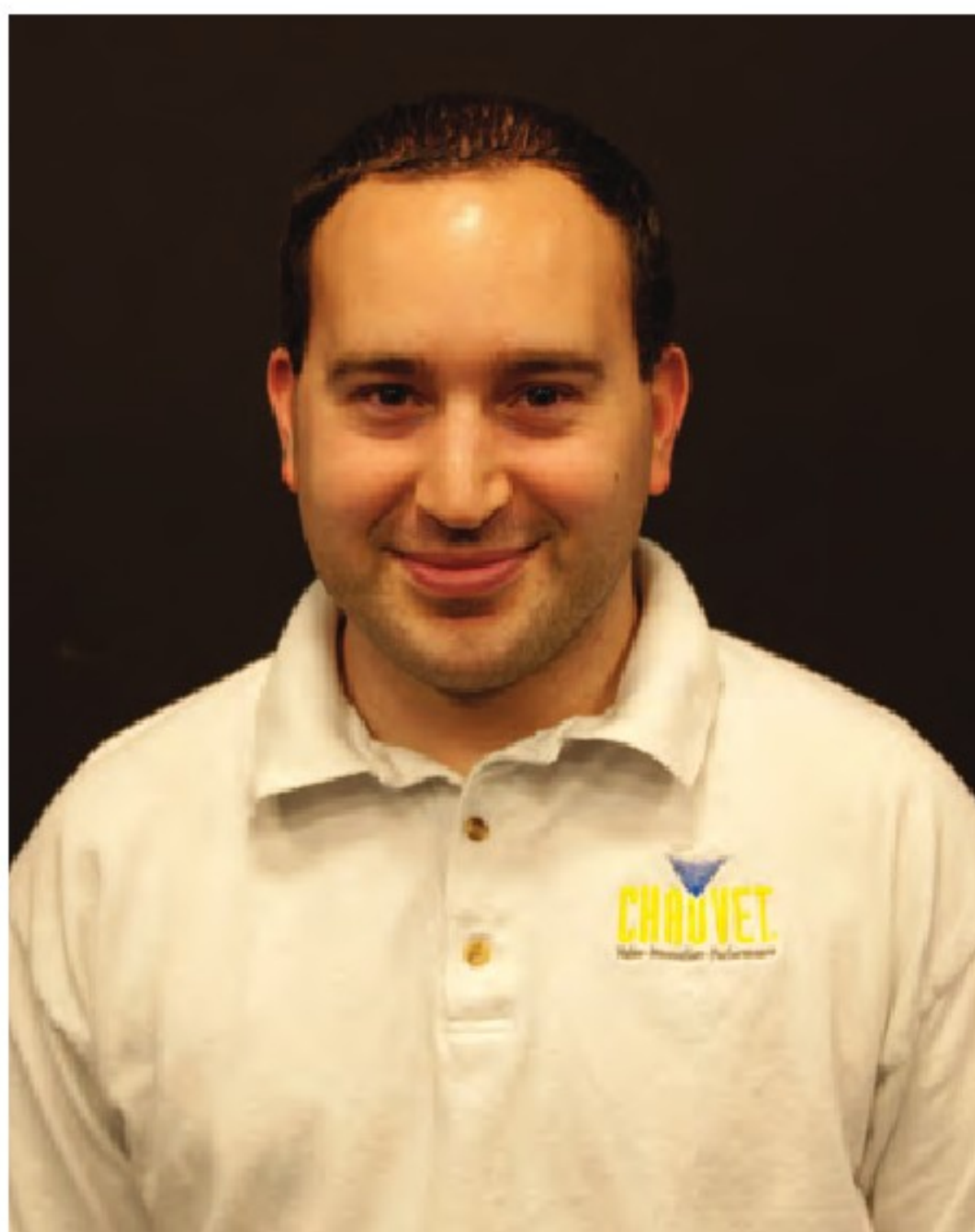
**R B:** And then you moved up to being in charge of the whole division that most DJs are obviously connected with?

**A R:** Yeah. Sales wasn't really my thing, and a position opened up in product development. And I basically raised my hand and said, pick me, pick me. And I had another interview. I was part of the product development team after that interview; I passed. I've been there ever since.

And now I'm the product manager for the Club DJ line. So I just moved up the chain.

**R B:** Where do you see things going in the lighting industry? Obviously, LED is still big. But do you see anything else big on the horizon?

**A R:** There's a lot of talk about the plasma lamps, there's a lot of talk about LEDs; which one's better, which one's brighter, which one's more cost-effective. You know, ultimately either one of those will be perfectly fine with me. I'm more of a fan





# CHAUVET: A Light Shining from the Sunshine State

A LOOK INSIDE ONE OF THE LIGHTING INDUSTRY'S LEADERS

BY RYAN BURGER •



of the LED. But the five-hour lamps are making a hit into our industry.

**R B:** Okay. I guess, what else should people know about you? Do you have a life outside the DJ and working CHAUVET? How would you describe yourself to anybody else?

**A R:** You know, lighting and DJing and mobile entertainment, besides my girlfriend, Alison at home. I don't really have time for sports. I wish I did. I used to play and umpire baseball. I used to play basketball. Once all of the full-time jobs started here, pretty much all of that ended. I try to get a few games in the weekends, but due to all my traveling from show to show, it makes it very hard.

**R B:** Anything else you'd like to say to the DJs out there as to how you connect with the industry or what CHAUVET can do for lighting and you personally?

**A R:** Yeah, sure. Back before I started working for CHAUVET I was obviously an end-user myself. I'm still an end-user. And really, it should be a comforting feeling to know that there is a DJ behind the steering wheel of the Club / DJ side of CHAUVET Lighting. So not only do I love the products here, but I also use them in my business. So when we're developing a product, I always keep all of that in mind. What would I do with the light? Would I use it? Where would I put it? How much is it going to cost me? All of that comes into consideration. And knowing that I'm in the driver's seat here, I think should help put a lot of DJs at ease. We've got your back. **ME**



**M**obile Beat has many friends in the industry, and we count CHAUVET LIGHTING among them. Recently I had the pleasure of spending 24 hours "embedded" at their Sunrise, Florida facility, and got a chance to see their new warehouse and offices. I experienced a high level of hospitality and saw firsthand how they are dedicated to educating the industry. It became even more clear why the company has taken on sponsorship of the DJ University section of the Mobile Beat web portal.



CHAUVET was founded in 1980. From a modest warehouse in North Miami Beach, Fla., they began as a distributor and manufacturer of entertainment lighting. They forged a clear path in the club/DJ market and over the last few years have broadened that path into higher-end lighting products. Today, CHAUVET is a major innovator, developer and manufacturer, always striving for high quality in their product design, flexibility and options. They debuted their new architectural lighting division, ILUMINARC, in 2009. And in 2010, CHAUVET moved into a new facility, boasting over 65,000 square feet, in Sunrise, Fla. Throughout the decades of corporate development, CHAUVET



has continuously maintained their involvement in the DJ industry.

On a tour of their international headquarters in Sunrise, Florida (near Ft. Lauderdale and Miami), in a short time, I was able to meet and get to know more of their staff than those usually seen at industry conferences like NAMM and LDI as well as end-user conferences like our own Mobile Beat Vegas. Photos accompanying this article will take you on a bit of a tour of their 60,000-square-foot facility, which moves over \$100,000 product in and out every day in addition to holding millions of dollars in inventory.



Additionally, I got to meet more of their product development, sales and customer service staff. Allan Reiss, Product Manager for the Club / DJ division, and the person who most DJs get to know at the trade shows, was able to give me a preview of products hitting the market months in advance, and the future for CHAUVET definitely looks bright. I also spoke with Jamie Brock, Director of Sales, and Ford Sellers, Senior Product Manager. We talked about what products we all saw as being useful for DJs in the future.

Abner Morgan and Max Druillard in the repair de-



partment (along with others on staff), again, are people that DJs would probably never met, but might have spoken to by phone on the rare occasion that they needed warranty or non-warranty repairs. It was eye-opening to see firsthand the quality control department, where products out of every production run are checked, and the heat room and burn-in room where products are tested while still in development.

Last, but certainly not least, the time I spent with Albert and Berenice Chauvet (CEO and Vice-President respectively) was an absolute treat, as we discussed the past and future of the industry that we all live in every day and have staked our livelihoods on.

Look for more glimpses "inside the industry" in future issues of Mobile Beat, as we introduce you to the manufacturers that make your DJ life possible. **MB**





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# Delighting Clients and Developing DJs

JAKE JACOBSEN EXEMPLIFIES HOW EXPERIENCE, EDUCATION AND NETWORKING CAN LEAD TO DJ EXCELLENCE

**D**arryl “Jake” Jacobsen of Affair 2 Remember Entertainment (Affair2RememberEntertainment.com) in New Jersey celebrated his 25th year in the business last year. He “started off basically with records back in the dinosaur era,” as he says, with a company that did both club and mobile gigs. “So I kind of learned how to beat mix and become a mobile entertainer at weddings and other events at the same time.” says the flexible DJ. Continuing the story...

**Jake Jacobsen:** I was lucky enough to work for a man by the name of John Arcara at my old company, called Cisco’s Disco. He was just an amazing, amazing entertainer. He taught me

the values of being a great entertainer. I think the most important thing he taught me is that you just go after a party the whole time you’re there and you just never stop, and I’ve always tried to remember that.

**Mobile Beat:** So literally you’re

worn out at the end of the day. You’ve given them everything you’ve got.

**J J:** Exactly. You can wring my shirt out because it’s loaded—it’s just filled with sweat. I love to perform. I love to give everybody everything that I have and make sure when they walk out at the end of the night—whether it’s bride and groom or even if it’s a 50th anniversary, if it’s a bar or bat mitzvah, Sweet 16, I want them to think back and say, “Wow, that entertainer gave it everything he had.”

**M B:** Is it just yourself? Do you have other guys working for you? Do you sub out to other people?

**J J:** I have a small multi-op company. There’s only five headline DJs currently. I am looking to expand in the future. I’ve got a few dancers...so the whole company is about 10, 11 people total.

**M B:** You said you started out doing a little bit of club and a little bit of party stuff. Where has the company gone in the last 25 years with the types of events?

**J J:** Well, I’m kind of an oddity in this business, because most

people, either they become their own boss really quickly or they never leave their company, and I was kind of different. I only became my own boss seven years ago. I worked for that multi-op company for 18 years. And I finally went out on my own in 2003...You can imagine, for 18 years you’d have a lot of ideas in your head...So, I like to do everything that there is...If I have to say if we’re the best at any one thing, it’s weddings. But I get a big kick out of doing almost any kind of event I can do, because I think it constantly makes me a well-rounded entertainer. They all have their own different challenges...Of course, weddings have the most structure. And basically, let’s face it: They mean the most. They’re the most important event that you can be a part of. So those are my favorites.

**M B:** You like making the special day extra-memorable for someone. There’s no doubt about that.

**J J:** That’s just it. Making the day as utterly spectacular as I can is my mantra. I like to start off my weddings by telling people, by telling the crowd, “Let’s make this a night worth waiting for and a night worth remembering forever.”

**M B:** Okay. Going back to where you got some of your experience—you had those years underneath someone else’s umbrella. How have you continued to hone your skills?

**J J:** ...When I finally went out on my own, one of the things I said to myself was, “I really need to get out there and see what this is all about.” And immediately I started to go to various conventions, including Mobile Beat, and just was unbelievably shocked, not only at the level of experience and excellence that there existed in my own back yard, but that there were other DJs who didn’t know me and were willing to share their information and their experiences with me.

I started to hang out with a group of friends who have now become the core of the New Jersey Disc Jockey Network. And those people helped me when I started my business. They taught me so much about the business side of being a mobile entertainer; things I never knew. I was just an entertainer. I didn’t know the business end. And these people really helped me; people like Randy Rae and Mike Wieder and Rich Kaufman and Jonathan Rybarczyk. They were really very friendly and helped me start my company.

...I thought when I went out on my own that I was pretty hot stuff. And as I said earlier, I started to meet my friends and they started to teach me stuff and I started to say, “Wow, I really don’t know a whole lot. I don’t know as much as I thought.” And then the New Jersey Disc Jockey Network started, and I





began going to conventions, and then I really started to get my head blown away.

**M B:** Have you involved your employees, as well? Are you exposing them to some of the other parts of the industry?

**J J:** Well, I'm always inviting my team to go to the New Jersey Disc Jockey Network meetings. And I would bring them out to Mobile Beat, but I'm a little cheap to fly. But I do. When I get back I go over everything that I've learned. I take copious notes. I still have training every month in my office...I like my DJs to be in line with me. I don't want a client to hire me and then hire one of my guys and see a drop-off. I want it to be excellent no matter who they hire.

**M B:** Tell me a little bit about the training program. You said you do it every single month. Is it learning just little bits at a time, or do you put them through a whole heavy program when they first start with you? Tell me about that.

**J J:** Well, when they first start with me I put them through the whole program. I've actually picked up a lot of ideas from Mike Walter at Training Your Next Great DJ. He's helped me a lot with some of the things that I do. But I had been training DJs for quite a long time with my old company. I used to train all the new staff.

I think the most important thing about training new people is psychology; and not the entertainer's psychology, but the psychology of why you're entertaining in the first place. I think the most important thing that any entertainer should realize is that if you're only in it for the money you shouldn't be in this business. You should be in it because you care about other people as a whole; and you like the idea that you get to be paid for making them as happy as they can possibly be. If those things work, then you're going to really enjoy this business. And when I hire people, the first thing I'm looking for is, is this a good person? Not, is this just a great entertainer; do they have a great voice; can they dance? But is this somebody who's going to care about my clients the way I do? And if I have that, that's the first step, and then I move on from there.

**M B:** So how did the NJDJN get going?

**J J:** I mentioned those people earlier—we were kind of the nucleus. And I think that anyone who wants to start a new disc jockey association, network, whatever you want to call it, the first thing you have to have is four or five people who are really dedicated to the same idea as you. And it might take a little while to find those people. But once you find it, then you've got your nucleus; you've got your center. You've got four or five people that you know will be in attendance month after month after month.

And from there you start to push out forward. I was very lucky because when I became president in 2007, I had this core group of people that already believed in me and wanted to see me be successful. So along with them, as



I began to reach out to different people across the DJ universe, they kept saying, yes, when I would ask them to come give us seminars. The answer kept coming back as yes.

And as a result of that, the New Jersey Disc Jockey Network has just blown up. I got in a little trouble recently because I said that the New Jersey Disc Jockey Network is the best local DJ association in the universe...But I stand by that statement. And anybody who wants to debate

it, I'm also willing to debate it...But I'm not saying it to brag. I'm saying it because I want all the DJ associations to reach where we are, because it makes the industry better. The only reason the New Jersey Disc Jockey Network is as big as it is because we care about the industry and we care about making each other better at it.

We're interested in making sure that the professional standard is held throughout the DJ universe so that all DJs are charging a proper rate; that they use proper industrial professional standard equipment; that they handle themselves accordingly; that they treat their clients with respect and dignity and they're accommodating. Basically, the disc jockey business should have the respect of some of the other major industries out there, and we don't...We're doing our best to raise the bar in the industry.

**M B:** Where do you see yourself going in the next 5 or 10 years? Do you see expanding the company and doing more shows, raising rates? Where do you see your life in 5 or 10 years as a DJ?

**J J:** Well, we just opened a new office, and I've really gotten into the whole training aspect of this. I love to teach what I know. My favorite thing to do is I love to speak with my clients of the parties that I did not do personally. I love hearing my clients tell me how great my DJs are. So I'm probably going to push outward over the next 5, 10 years and double or triple the size of my company. As far as professionally, myself, I will always be attending conventions, conferences, my own New Jersey Disc Jockey Network meetings to try and expand myself personally and professionally.

**M B:** Anything else you want people to know about you, your business, and where you think things should be going in the DJ industry?

**J J:** I am hoping that DJs who read this are reading it with an open mind, and that they are looking to the future of helping our industry and helping each other. There are no such thing as competitors. We're all colleagues. And I'd like to see us all try to help each other in the industry. **MB**





# Get Ripped!

CD RIPPING 101: BUILDING YOUR DIGITAL LIBRARY—THE RIGHT WAY

BY JIM WEISZ •

**If you've wanted to start the transition to DJing with your computer, here's a guide to help get you started. Whether you haven't ripped any CDs yet, or have just ripped some of your library, you can follow these instructions to rip your entire collection in professional fashion**

## RIP PREP: GET ORGANIZED

Before you get started, it would be best to determine how you will organize the music. Some options are genres, artist, disc, or even folders based on how you had your CDs organized. Personally, I have my folders labeled simply by the first character of the song name. For example, I have a folder for "A-C", "D-F", and so on. I also have a separate folder for all music I have received from my subscription service.

Some DJs have tons and tons of folders, but I'm not sure why. All professional-grade DJ software will let you search by any ID3 tag, so why waste time trying to organize music into tons of various folders? Just make sure to tag your files consistently (with artist, album, date, genre, etc.) and you should have no problem finding what you need.

Next you'll want to determine how you want to name your files. The most common naming standard among DJs is "Artist - Song Title.mp3". I prefer the opposite, and actually have the song title first. It's all up to you and whatever your preference is.

Don't worry if you started ripping and named them one way, but want to change your format. Rather than spending

laborious hours typing, it's very easy to flip-flop the song title and artist, or make just about any other label changes using a tag renaming program. (See sidebar for some options.)

## GET WITH THE PROGRAM

Once you've determined your organizational approach, there are still a few more decisions to be made before you're ready to start ripping tracks.

You'll need to do some research on what program you'll be using to rip. I personally think you should use a dedicated CD ripping program. The program that was first suggested to me years ago was Audiograbber. That's the program I still use and, from what I know, it remains the most popular among DJs. Other popular CD rippers are Exact Audio Copy (EAC), CDex, and Easy CD-DA Extractor. I have used all of them and think they are all pretty similar and easy to use. I would recommend against using basic consumer programs like iTunes, MusicMatch Jukebox, or Windows Media Player. They just don't give you the same features and flexibility that a dedicated CD ripper gives.

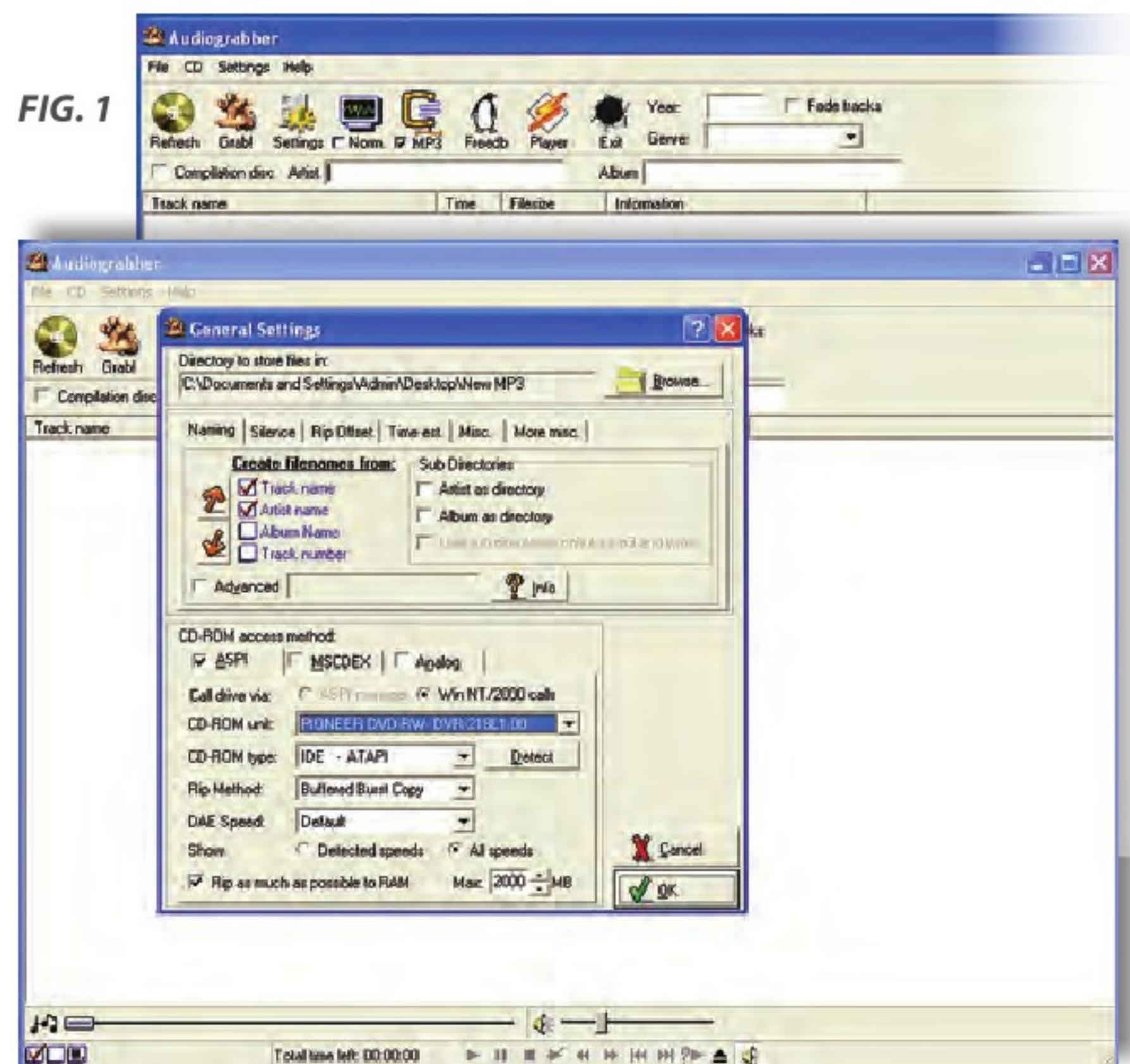
Finally, the last decision you need to make is what type of file you will create from your CDs. Obviously the most popular is MP3, but there are plenty of other options, like WAV, FLAC, and AAC, among others. If you choose to go with MP3, you will also need to decide what bitrate to use. The highest quality is 320kbps, and is

your best bet, since hard drives are now so big and inexpensive.

## GET SET...

As I mentioned, my preferred CD ripper is Audiograbber, which is what I'll be referencing in this article. Audiograbber has been around for what seems like forever and it is a free program. I will go through all the settings I use, but of course you'll want to adjust for your preferences. Other software will have similar functions, although obviously arranged differently. (FIG.1)

FIG. 1



At the top of the general settings dialog box, you'll choose where to put your new rips. I put mine in a folder called "New MP3." I do that so I can do spot checking on the file quality, file naming, and tags before copying over to my master music library.

Under "general settings" you'll need to go through the following tabs (I've indicated the settings I use after the name of each tab):

- **Naming:** Select track name and artist name, rip to as much RAM as possible.



*Jim Weisz has been a DJ since 1999, primarily serving the wedding and school markets. Originally from Chicago, he relocated his thriving DJ business to Dallas in 2003. He used his company's web presence to effectively to re-establish his client base within a just a few months. Jim is a seminar speaker and also writes for MobileBeat.com on web issues. He can be reached at jim@discoverydjs.com.*



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- Silence: Both boxes checked and keep .5 seconds
- Rip offset, Time Est & Misc: Default options
- More Misc: Everything unchecked

The next set of options is the MP3 settings. Some of these settings may change based on what type of ripping you're doing. If you're ripping your entire music library, I recommend ripping to WAV files. Store those in a folder and then have it encode to MP3 overnight. This will save you a ton of time since the encoding takes the most time in the ripping process. If you are just doing normal ripping to update your library, you can see the settings I use for immediately converting to MP3 in the screenshot. (FIG. 2)

Something I'll mention since we're covering the MP3 settings is if you do plan for all your music to be encoded to MP3, you'll need to download the LAME encoder. That is what is used to convert the WAV files ripped with Audiograbber

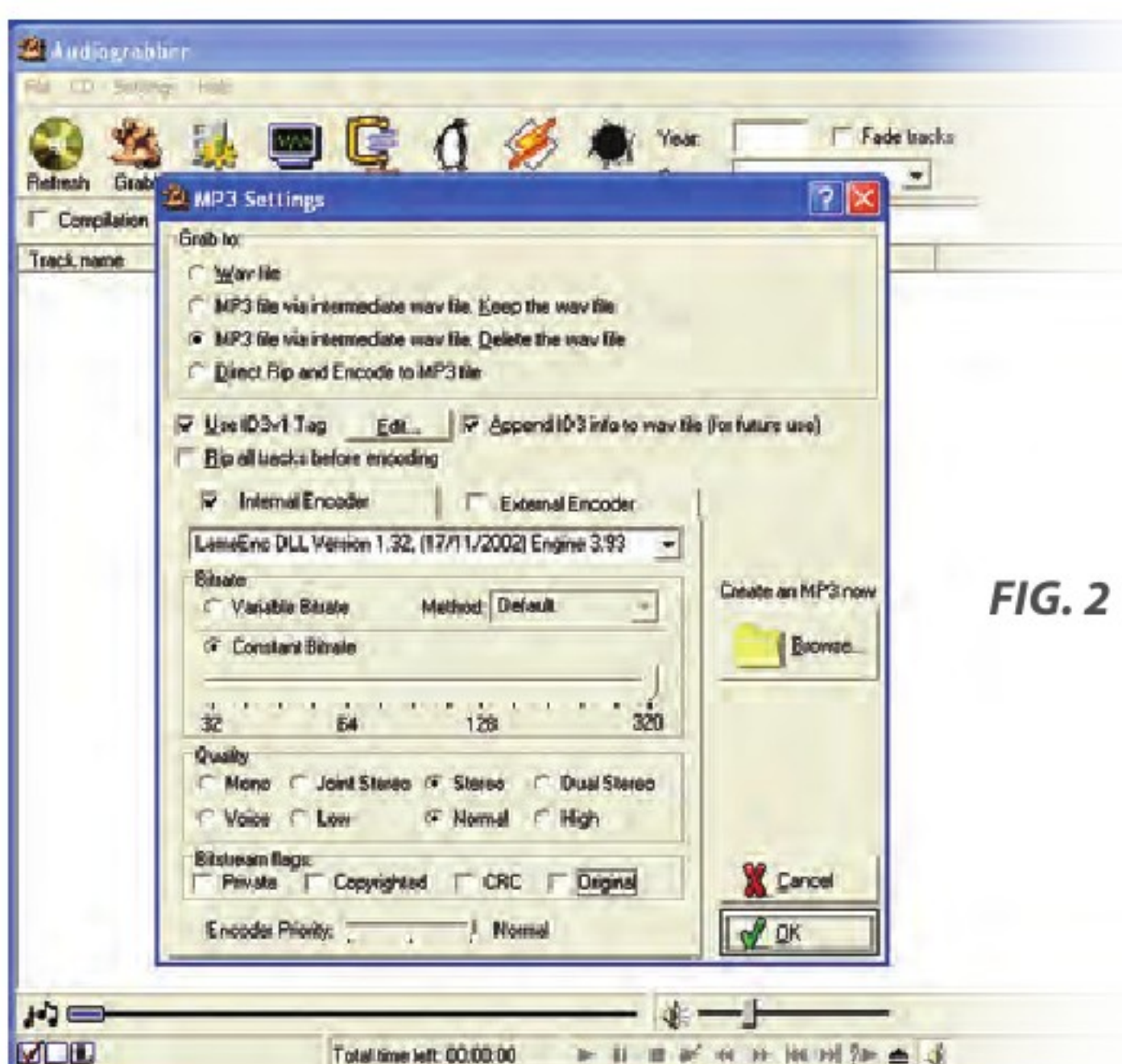


FIG. 2

to MP3. Most programs automatically have LAME included with them, but with Audiograbber you need to download it separately and copy it to the Audiograbber folder on your computer.

After you adjust the MP3 settings, you can feel free to check out your options for normalizing. In the past, I normalized my files, however I stopped doing that a few years ago. This is a personal preference. I would recommend testing some files normalized and then some not normalized to determine which route you want to go.

Next up are the Freedb settings. This is so you (hopefully) won't have to type the song title and artist information in for every song. What this will do is go out to

the internet to see if anyone has submitted the data for the disc you're ripping. If they have, all the data will automatically pop-up. You can see the settings I use in the screenshot. (FIG. 3)

### ...GO! (GET RIPPING)

Now that you have all your settings the way you want, it's time to get started. With Audiograbber still open, put a CD in your CD-ROM drive. The disc should automatically load into Audiograbber. At that point a couple of things are happening. The program is going out to the Freedb to see if it can find the data for your disc. If it can't, it is checking to see if the disc has CD-Text on it. Also, if you've ever put this disc in your computer before and the data had been previously entered, it would be stored in your cdplayer.ini file, which Audiograbber can access.

As far as the data goes, your best bet is the CD-Text. Since CD-Text is embedded on the disc there's no need for the program to go out to the internet for the data. It is also good since you know the information is accurate. Most music subscription services have CD-Text but only some commercial CDs have CD-Text. For this example, we'll assume the disc doesn't have CD-Text.

After you put the disc in and it goes out to the Freedb, the data should be populated. That should include the song titles, artist(s), album, year and genre. This is where you need to spend a short amount of time making sure everything is correct. Anyone can submit the data to the Freedb, so you'll want to check for any errors. You'll also want to make any changes based on your preferences. (FIG. 4)

Once that is complete, you'll want to check to make sure the year, genre and album are correct. Also, if it's a compilation disc, you will need to check the box for compilation disc so it doesn't list every song by the same artist.

It's finally time to hit the "grab" button so the CD ripping process can get started. The time to rip a single disc depends on how much content is on the disc and how fast your computer can rip it. Something that may alter your rips is multitasking. If you are ripping while also



FIG. 3

surfing the internet or doing other tasks, your rips might suffer. Your best bet is to only rip and don't do anything else.

After you've ripped the first disc, be sure to check the files to make sure they are named correctly and the tags are correct. There are tons of programs out there to help you clean up your tags, but it will be a big time saver if you can get them as close as possible to how you want them, as you're ripping.

### WATCH YOUR REPS

If you are ripping your whole collection, be prepared to spend a lot of time in front of the computer. It can be a very overwhelming task to rip your entire music library. What I did was set a goal to rip a certain number of discs every day. Otherwise, you can get burnt out very quickly if you're trying to rip 50 discs a day.

Once your entire library is ripped, all you should need to rip is any subscription service CDs or any additional CDs you buy. The nice thing is once you're to this point, you can get away with spending less than a few hours a month keeping your music library current. **ME**



FIG. 4



## Back That Thing Up!

Now that you have an idea of how much time you'll be investing in ripping your CDs, do yourself a favor and backup often. I've heard far too many horror stories of DJs who only have one drive and it isn't backed up. I back mine up at least once per quarter. I have one original copy and two back-ups (for a total of 3 copies). One of the copies is on a hard drive that goes into a fireproof safe. The cost of big drives seems to drop weekly. (The Western Digital 2 TB model pictured was available for just over \$100 online recently.) Be sure to protect your investment by backing up often!



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# Sound Building Blocks

THE YAMAHA DSR SERIES OF POWERED SPEAKERS PROVIDES A SOLID PA FOUNDATION

BY ROBERT LINDQUIST •

**It was a tough choice. Do I go for the lighter-weight, 2-way, 12", DSR112 models and add the DSR118W sub woofer, or "compromise" with the 2-way, 15" DSR115 model?**

Knowing that these would be used in medium sized venues, I requested the DSR115 for review from our friends at Yamaha's Live Sound division, in hopes of finding that perfect storm where portability, intense clarity and punchy bass all meet up. It also seemed like the logical starting point for anyone building an ever growing portable PA for live stage or for larger mobile DJ gigs.

## PLAYING WITH BLOCKS

The first thing that impressed me with the Yamaha DSR Active Loudspeaker series is the building-block approach that Yamaha has taken in developing the DSR line (which includes the models mentioned previously, plus a double 15" 2-way—the DSR215). The series is modularized so that you can easily build a matched system to meet the audio needs of the various venues you play. Each powered speaker cabinet has an input and output, so once you run a main line to the first box (inputs are balanced XLR and 1/4" TRS), connecting the rest is simply a matter of weeding through your box of patch cords. For most DJs, two of the DSR112s or DSR115s on sticks mounted in the DSR118 subs should provide plenty of punch for the average size hall. Once the speakers are positioned, it's simply a matter of running a main line to each sub and then a short jumper to the top box.

On the mobility side, the smallest guys in the series, the DSR112s, weigh in at a very luggable 47 pounds. The DSR115s (subject of this review), tip the scales at 62 pounds each (for all the specs on the DSR line, visit [usa.yamaha.com/livesound](http://usa.yamaha.com/livesound)—search DSR Series under active speakers.) That's a tad heavier than some comparable lightweight designs, but there are two things to consider: First, the handle style and placement is superb—so the dead-weight of the speakers seems less than it actually is. Second, these speakers are constructed of wood, not polypro-

pylene. Wood is heavier (EV's ZXA5, a comparable 15", 2-way constructed of polypropylene, come in 12 pounds lighter). The upside is that wood is denser and has different sound characteristics, allowing higher SPL and better sound quality at high levels.

To protect the wooden boxes, the units are sprayed with Line X™ protective coating—the same stuff that's been protecting my truck bed from road salt, refuse and renegade chainsaws for over three years without so much as a dig or knick. So, the bottom line on construction is that these are solid, strong boxes built to protect the drivers and electronics inside.

As a testament to their build quality, one of our test DSR115s arrived with a 10" x 8" hole punched through the shipping carton. (Hey! Get the license number of that forklift!) While the integrity of shipping box was seriously breached, the only damage to the speaker itself was a slight ripple to the front grill.

## FUN WITH SWITCHES

Depending on your level of understanding (or interest) in digital audio, everything you need to know about the internal workings of the DSR Series is explained in detail at the Yamaha website. For now, let's look at the control panel and talk about what does what. As you have the option of using these speakers with either the line level output of a mixer, or plugging in a microphone directly (no phantom power provided), the mic/line switch will most likely be the first switch to concern yourself with. Next is the HPF (High Pass Filter) switch, which cuts frequencies below 120Hz—quite handy when you need to connect a microphone or are using a sub.

The D-Contour switch (D for Dynamic) is a multi-band, level-dependent dynamics processor that puts extra emphasis on specific frequencies in the 50Hz to 500Hz range and in the range above 3kHz. The result is a fuller overall sound with extra "oomph" on the bass and a stunning clarity on the high-end. After an extended session of listening with the D-Contour on, the sound seemed rather flat and dull with it off. On the other hand, if you are using your own processing, you would probably want that flat sound as your starting point.

Other controls on the back panel include the main level control and a switch to turn off the white LED on the front panel of the unit, if you so desire. Personally, I thought it was kind of cool. Three indicator lights are provided to confirm that the speaker is on and ready to rock, or if the output limiter or protection circuits have activated to protect the system from possible damage. I suppose anything is possible, but with a rated power of 1300 watts (850 to the woofer / 450 to the tweeter) and a measured maximum sound pressure level of 136dB @ 1 meter (for the DSR115) it's unlikely. So if you find that you're seeing those flash with con-



sistency, maybe it's time to add more speakers to your rig.

## IN THE PLAYHOUSE

Christmas came early this year (2010) as two DSR115s showed up at our offices the day before I was scheduled to play a holiday bash for a local land developer. The venue was the size and configuration of a medium sized warehouse. The ceiling was 30-foot or better, and it was certainly large enough (and almost cold enough) for a game of ice hockey. Hard floors, walls, everything. Not exactly the best place to play—but perfect for testing out new gear. As instructed, I set up at the far end of the room. Once the evening progressed past all the typical speeches, door prizes and best ass-kisser awards, I finally got a chance to crank the 115s, at which time I was glad for the high ceiling as I fear I could have easily run into some problems with echo.

Always a lover of bass, and therefore seldom seen without a sub, I was nonetheless quite content with the chest-pounding punch the twin DSR115s delivered. You could feel the bass anywhere on the dance floor and beyond—and nothing gets people out on the dancefloor more effortlessly than when they can really feel the beat. With the D-Contour switch activated, the default EQ curve provided just the right boost at just the right points for a full, un-muddy sound from end to end.

In the thick of the gig, I did find one thing that I really annoyed me: The placement of the mic/line switch. With the speakers stand-mounted in a dimly-lit room, it was way too easy to reach behind the speaker—intending to toggle the D-Contour—

and hit the mic/line by accident...at which point things got very loud, very fast. On the other hand, what the heck was I doing messing with the switches on the back of the speaker in the middle of a gig for in the first place?

Having evaluated dozens of speakers over the years, I can say without qualification that these are among the best sounding portable speakers I've had the pleasure of using. Their full-range, uncolored tone even seemed to compensate even when the signal going in (note to self: 28 kbps is NOT CD quality) was less than desired. Back in the studio, at normal listening levels, the speakers continued to impress, sounding nearly as good the audiophile speakers in the listening room. Whether for voice, recorded music, keyboard or guitar, the DSR115s continued to provide the same fullness and clarity I had experienced on the road. Yamaha has clearly taken the time and care needed to create a truly top-notch portable powered speaker system. **ME**

[www.yamaha.com/livesound](http://www.yamaha.com/livesound)

*Robert Lindquist has been attempting to destroy various DJ, MI and pro audio products since first setting the needle on a record in front of crowd in 1966. The 2011 inductee to Mobile Beat's Hall of Fame, He is one of the co-founders and former Editor-in-Chief of Mobile Beat Magazine. Currently he serves as the Minister of Network Operations for the Live2Play Network ([www.L2P.net](http://www.L2P.net)), a multi-media, multi-platform information and marketing resource serving musicians, songwriters, DJs and sound techs.*

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### NEXT GEN DIGITAL CLUB MIXER FROM PIONEER

**Pioneer Electronics (USA) Inc. Professional Sound and Visual Division** has stirred up the DJ scene with its next generation **DJM-900nexus**, a high performance **digital mixer** featuring a variety of onboard effects, increased sound quality, and direct PC connection. The mixer is actually brimming with new effect options including: Sound Color FX – Space, Dub Echo and Gate/Comp in addition to Filter, Crush and Noise; Beat FX – A total of 13 effects, including two new ones called Spiral and Melodic; X-Pad – A touch screen control bar that enables quick access, control, and manipulation of the thirteen built-in beat effects. With a touch and/or slide of the X-Pad control, the user can change the parameters of each effect for creative performances.

As for sound quality, the mixer's built-in 24bit/96kHz high-performance USB sound card can simultaneously handle input and output audio signals from up to four stereo sources through a single USB port<sup>1</sup>. The card's 24-bit/96kHz signal processing ensures the highest digital sound quality, and it is configurable via a settings utility tool on PC or Mac. A 32-bit digital-to-analog converter supports all outputs of the mixer, and a 32-bit digital signal processor (DSP) suppresses circuit noise by way of high-quality balanced hybrid operation amps and fully balanced output circuits.

The DJM-900nexus is ready for a direct connection to a laptop PC or Mac, increas-

ing its convenience and functionality. Smooth transfers between DJs are possible with the easily accessible USB port on the top surface of the mixer.

The mixers features Pioneer's new PRO DJ LINK technology, which uses an ethernet to link to and perfectly sync up with the latest Pioneer PRO DJ LINK compatible CDJ-2000 and CDJ-900 players (with firmware version 4.00 or later) or a personal computer running Pioneer's rekordbox™ software. The mixer is also TRAKTOR-compatible. Through its USB port, the mixer can also output time code disc signals for DVS (Digital Vinyl System) software when used with a Pioneer CDJ player or analog record player.

With assignable MIDI functionality nearly all knobs and buttons can be assigned to control other devices. The

DJM-900nexus features the industry's first MIDI signal output (for a mixer)

that changes at beat-by-beat intervals. The mixer also includes a "MIDI LFO function" to control external effects and other devices.

Go to the Pioneer site for a lot more info on this cutting-edge DJ mixer.

[www.pioneerdj.com](http://www.pioneerdj.com)





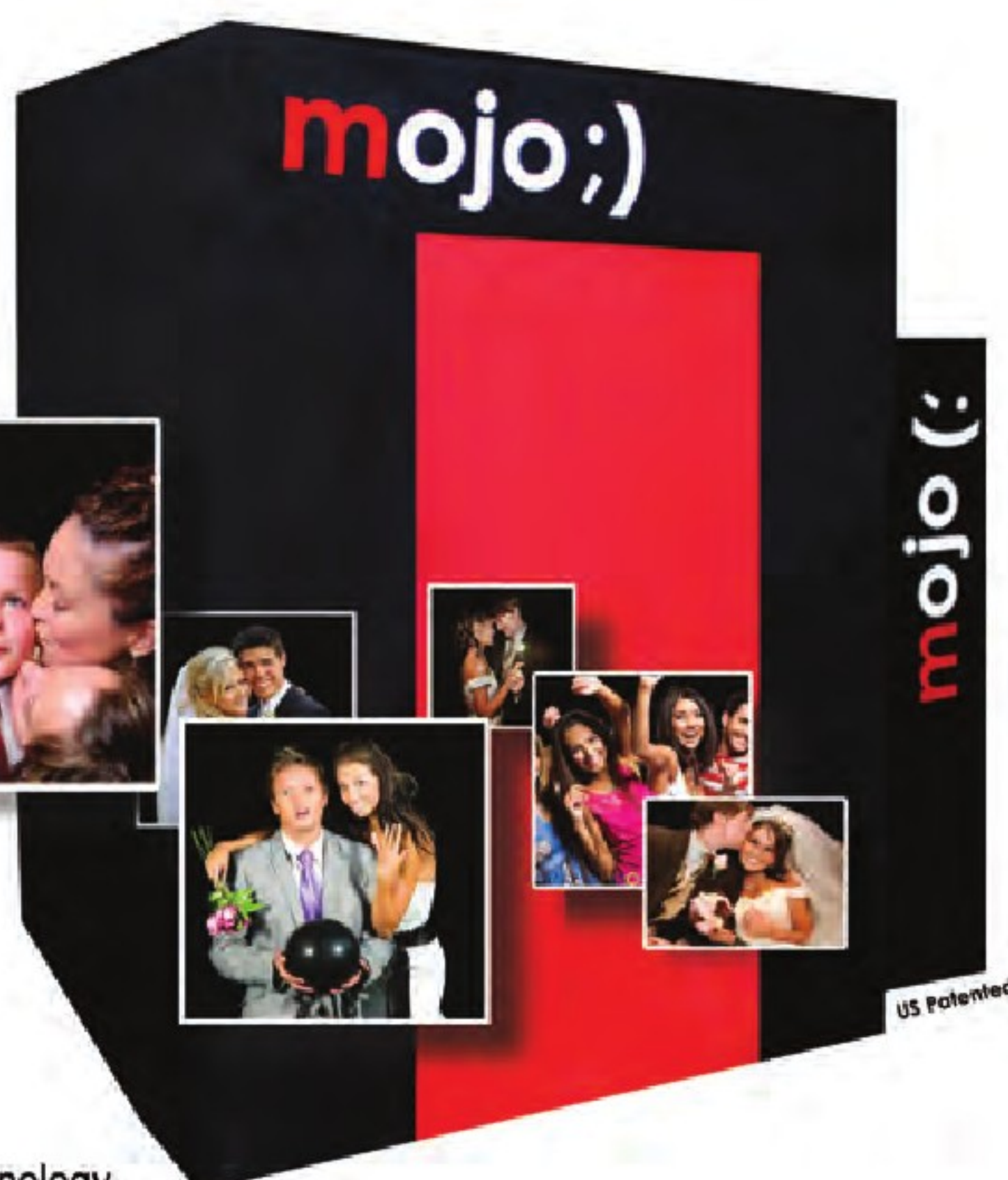
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# Flexible DMX

HOW THE DIGITAL PROTOCOL HELPS YOU GAIN CONTROL AND EXERCISE YOUR CREATIVITY WITH GIG LIGHTING

BY BEN STOWE, CTS •

**L**ighting is experiencing one of the biggest surges among mobile DJs I've seen since the first Derby shipped. The surge is likely driven by the rising popularity of event lighting and new-found affordability of LED and intelligent fixtures. Most interesting to me is that the modern movement is fueled by a technology that is celebrating the 20th anniversary of its mainstream acceptance.

Hard to believe, but DMX was first introduced in 1986, and was widely adopted by 1991. Updates and modifications have been made to the standard, but it remains generally the same. It is the way mobile DJs use DMX, perhaps, that has changed the most in those 20 years.

DMX as a control protocol is simply that: an electronic means to control devices, primarily lighting. Because it is a universal protocol it is compatible with a substantial number of lighting and effect fixtures. This provides a great many options when addressing niche needs for specific effects. And while this begins to demonstrate the flexibility of DMX, it is by no means where the flexibility ends. DMX software has greatly enhanced the creative control show designers can have over their hardware. Tasks that were once time-consuming and arduous can now be reduced to a mouse click.

## BY THE NUMBERS

From a technical standpoint, DMX is merely a stream of numbers packaged as a digital signal. A DMX signal consists of 512 channels (referred to as a "universe"), each of which has 256 possible values. A channel actuates a function on the fixture with which it is communicating. The function is as unique as the fixture. For example, a RGB LED par can may use five channels of control. The first channel might repre-

sent the intensity of the red diodes with the 256 values (0-255) translating to 0% to 100% intensity. The second and third channels might control the green and blue diodes respectively. The fourth channel might be a master dimming control, and the fifth could be an "effect" channel. For example, channel 5 might have an option for sound activation that overrides the first four channels. However, this barely scratches the surface of what DMX can control. Moving lights often have 16 channels or more, with channels controlling functions such as pan, tilt, shutter, prism, gobos, color, lamp, iris, focus, zoom, fixture reset and many more.

Along with flexibility, DMX also allows for greater precision in programming. Many moving lights actually use two channels for pan and two channels for tilt. These are often called "fine pan" and "fine tilt" or "16-bit" movements as opposed to the "8-bit" movements possible with a single channel. The reason is simply that a single channel offers only 256 values to control up to 540 degrees of movement. An increase in the DMX value of 1 would cause 2.1 degrees of movement, perhaps too coarse for applications with long projections or shows requiring precise movements. By adding a second channel for "fine" adjustments to the movements we achieve 65,536 steps of movement (less than 0.01 of 540), which can be VERY precise.

Other fixtures, such as fog machines, might have channels to adjust output, timer functions and other unique capabilities. In essence, the application of DMX is only limited by a manufacturer's imagination and desire to add functionality to their fixtures. The DMX protocol is simply carrying a string of numbers without any regard to what is connected to the controller.

## DMX SOFTWARE: THE KEY TO CONTROL

You can see how this becomes a dizzying amount of information to manage if we attempt to do it purely numerically. A DMX universe has 131,072 possible values at





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any given moment in time, and we may have multiple universes if we have a lot of fixtures. Running DMX simply by the numbers wouldn't be any fun at all. Hardware controllers essentially operate this way, leaving the burden on the user to remember what each channel and value does. This is manageable as long as one is operating few fixtures with limited complexity desired in programming. I suppose it's also fine if you are Rain Man or you have the patience of a saint. I am neither Rain Man, nor a saint. Being of average intellect and highly ADHD, I prefer a faster, easier way. DMX software does for us what software is supposed to do: automate and simplify complex tasks. Could you imagine running your computer with levers and numerical values? It used to be done that way. DOS was an incredible advancement in the ease of computer operation but was still burdensome. The GUI (graphical user interface) offered to us by modern operating systems has allowed the average user to become a power user and do more than computer pioneers ever dreamed possible. DMX software has done the same for the world of lighting.

Rather than remembering color mixing values for our fixtures, or channel and value numbers for gobos, we can simply choose colors by clicking on them, or gobos by clicking on a picture of the image we desire. Movements can now be com-

**DMX software does for us what software is supposed to do: automate and simplify complex tasks.**

manded by mouse, or even recalled as presets. Today's DMX software packages often include automation features that can make hundreds of channel and value changes behind the scenes with a few mouse clicks, while you, the operator, simply program to your heart's content, blissfully unaware of all the "math" behind the comfortable interface you're using.

As a nice bonus, most DMX software packages also offer a 3D visualizer to show us a pretty good representation of what our lights are doing without having to actually connect them. This allows for "offline" programming from the comfort of your desk or couch, while your lighting remains in storage. I do recommend, however, running through your show before the gig with the actual equipment to make fine tunings to movements, colors, strobe rates, etc., as these can vary slightly from the 3D.

With all this power at our fingertips the possibilities are only limited by our imaginations and budgets. The flexibility of DMX allows us to squeeze everything possible out of that budget by helping our fixtures reach their full potential. The same fixtures can be elegantly subtle or extremely exciting, not only from event to event, but also from moment to moment within an event. It inspires me every day when I receive photos and videos from my customers showing me what they have done with this newfound flexibility and power.

A world of possibility is waiting, so step into the light! **ME**

*Ben Stowe's love of electronics developed while growing up in a TV repair shop. He helms NLFX Professional ([www.nlfxpro.com](http://www.nlfxpro.com)), sharing his passion for technology through company-sponsored educational efforts designed to help end users get the most out of their equipment. He holds a Minnesota electrical license, an InfoComm CTS and numerous other certifications.*



## STAND AND DELIVER... BETTER VISIBILITY

Even in this age of laptop-based digital music, too many DJs are still hiding behind cavernous old-school consoles. To help DJs step out into the light, **Global Truss** has debuted the **GT-Digital DJ Stand**, a stylish truss-based structure designed to hold laptops, digital workstations and the other high tech gear used by many DJs today.

Mobile entertainment is all about interacting with the crowd, and the new Global Truss GT Digital DJ Stand helps DJs

do just that by making them more visible.

The lightweight, compact stand is easy to set up and take down, yet sturdy and secure enough heavy-duty DJ gear.

[www.globaltruss.com](http://www.globaltruss.com)

## POWERFUL LITTLE PLAYER

**DJ Tech** has unveiled their flagship media player, the **uSolo FX**. It plays MP3 and WAV files from USB flash drives, hard drives up to 250GB, and SD HC cards via on-board USB and SD inputs. Navigating through tracks and playlists has been simplified through the use of the integrated Databox Software. This feature allows the user to search for tracks by Artist, Genre, Title, and Album, or Folder. An innovative HD Sharing function lets the user link two uSolo FX units together to share the same

mass storage device. The unit also has the capability to control popular digital DJ software such as Traktor Pro or Serato Scratch via MIDI.

The uSolo FX offers advanced looping capabilities, including BPM-synchronized loops and adjustable loop length. It also includes a unique



Recall Cue function, which lets one store cue points for every song on a storage device, and easily access them through three pre-assigned hotcue buttons.

The patented touch-sensitive, multi-function, high-definition LED jog wheel features eight adjustable modes, including two scratch modes with adjustable start and brake times, loop control, effects control, track scan, and more. Three BPM-sync'd effects (Echo, Flanger, Filter) are also controllable through the jog wheel.

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# Take the Party Anywhere

ARIA MIXING & SINGALONG SOFTWARE BRINGS MUSICAL FUN TO ALL MAJOR PLATFORMS

**D**igital 1 Audio has released ARIA entertainment software designed to please the DJ and karaoke fan in all of us. It allows the user, regardless of skill level, to mix and scratch audio and video files, and turn their computer into a complete karaoke system. ARIA is also available as a Karaoke-only version on both iPhone and Android mobile devices.

ARIA allows you to have a more intimate and interactive experience with your Audio, Video and Karaoke files. With the success of games like DJ Hero 2, Karaoke and Hip-Hop artist console games, ARIA is designed to make it easy for anyone to DJ, mix and scratch both audio and video files on their Mac or PC, and turn any computer into a karaoke system.

According to ARIA's Creative Director, Lewis Davidson: "ARIA allows people to do more with their audio and video files than they can with iTunes™ or Windows Media Player™ alone. ARIA creates an interactive media experience with entertainment media that is hot right now: Music, Video and Karaoke. Instead of just listening to your media, you can interact with it and take control. ARIA allows anyone to become a DJ,

scratch and mix music or videos or even do Karaoke, in one easy to use program."

Everyone loves karaoke, but the process of getting karaoke files has always been difficult. ARIA solves that problem by including the ability to purchase karaoke files directly within the ARIA software, as well as the mobile ARIA Karaoke apps. Now you can easily get any karaoke song you want for your home computer or while on the go with your Android™ or iPhone™ mobile device.

The American Idol™ craze has waned a little, but the desire for people to sing their favorite songs for fun, or future stardom, will never change. ARIA Karaoke for mobile phones is the only complete professional solution when it comes to mobile Karaoke. The sound quality and ease of use make it the only choice in the mobile app marketplaces to get true karaoke performance right in the palm of your hand. Now anyone can practice, sing-a-long and be the star.

ARIA's interface design is not crowded and confusing, it simply works and has the right feature set to make it accessible to users of all ages. The layout of most DJ only applications is quite complicated so ARIA's focus was always sound quality and ease of use. It does not matter what the software can do, if most people cannot figure out how



to use it right away.

ARIA entertainment software for Mac and PC features:

- Three modes to choose from, makes it fun for the whole family. Karaoke Mode, DJ Mode and Scratch Mode.
- DJ mix music and or music videos with automatic beat matching. (Makes sure the music you mix is in-sync.)
- Simple interface. (ARIA is designed so everyone can use it right away.)
- Built in access to purchase karaoke music, simplifies the thing that most karaoke enthusiasts do not like, building a karaoke library!
- One click record feature so you can listen to your DJ music mixes or karaoke performances whenever you want.
- Plays all the popular audio and video file types: MP3, AAC, Ogg Vorbis, WAV, AVI, MP4, etc.
- ARIA Karaoke is available as an Android music application, or an iPhone music application and features:
- Easy to read lyrics on screen.
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- 4x Single deck MIDI controllers Ref: KONTROL ONE
- 1x Flight case
- 5x USB cable
- 1x DC Adaptor for MIXER ONE



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- ✓ Mixer One unit provides Channel Select switch to easily control 4 separate channels
- ✓ Included flight case provides for easy transport and mobility of entire unit
- ✓ Utilized for complete 4-deck control of digital DJ software like Traktor Pro
- ✓ Package includes 4 x Kontrol One, 1 x Mixer One, Flight Case, 5 x USB Cable, and DC Adapter

## HYBRID 303

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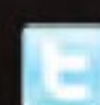
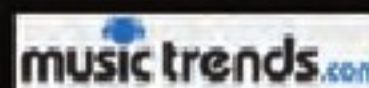
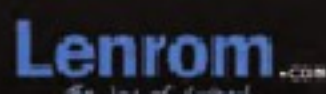
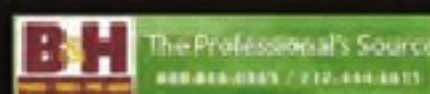
- ✓ USB MIDI 2-Deck DJ Controller System w/ Analog Mixer and Deckadance LE Software
- ✓ Package includes 2 x Kontrol One, 1 x DJM-303, Flight Case, 4 x USB Cable, and Deckadance LE software
- ✓ DJM-303 provides integrated dual USB soundcards to use with digital DJ software
- ✓ 2 x Kontrol ones provide direct control over two decks in digital DJ software (expandable up to 4 decks)
- ✓ Blend digital and analog sources with the DJM-303's integrated dual soundcard and RCA inputs (CD & Phono)
- ✓ Utilized for DJs who want to simultaneously have digital and analog connectivity

### HYBRID 303 includes:

- 1 x Digital DJ Mixer with 2 USB Soundcard. Ref: DJM-303
- 2 x Midi Controllers with access to 272 midi messages. Ref: KONTROL ONE
- 1 x Flight Case
- 4 x USB Cables
- 1 x DJ Software: Deckadance LE



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# Capturing Photo Fun

WHETHER YOU GO “RETRO” OR EMBARK ON AN “EVENTURE,” FANTASY ENTERTAINMENT’S PHOTO BOOTHS CAN TAKE YOUR BUSINESS TO NEW PLACES

BY MARK EVANS •

I remember as a kid going to the local K-Mart store and sitting in one of those photo booths with a curtain. My friends and I would make goofy faces and get a little strip of photos with us on them. Well that novelty is back, better than ever, as mobile photo booths are showing up everywhere, including weddings.

Recently, at MBLVXX, I had a chance to meet with Scott Cavanagh, product line manager of Fantasy Entertainment.

Fantasy Entertainment has been in business since 1995, starting with 15 units and now operating nearly 2,700 coin-operated photo, portrait, and sticker kiosks throughout the United States.

## HARDWARE

Fantasy Photo Booths are fully customizable booths with interchangeable exterior end panels, side posters and customizable graphics on the products outputs. There are two different booths available for

mobile DJs: the Retro and the Eventure. The Eventure is designed for a single operator and transports easily in any vehicle. The Retro is a larger type, which must be transported by van or SUV because it is designed to travel horizontally.

Set-up and transportation are critical to successfully using a photo booth. The Eventure is a lighter and smaller unit, thus it can be assembled by one person. For my demo, complete set-up and tear-down took about 15 minutes each. It collapses down to two very easy-to-move units in well-built road cases. The Retro looks like a traditional photo booth, which I thought was really cool. It also sets up in just a few minutes and is totally self-



contained. Construction is high-quality all the way through; Fantasy Entertainment products are manufactured in Salem, New Hampshire, USA.

## SOFTWARE

Both units come with the Fantasy’s V.I.P. technology, the initials standing for Video - Internet - Photo. This revolutionary software allows the guest to record a 30-second message before their photo is taken, and while the photos are being taken, the video rolls on, capturing a little more emotion before the photo. Once the videos are recorded and the photos are taken they

can be made available online if you set up the option. If you have wi-fi available, the photos and videos are available right away, but if you don’t have access to the internet on the spot, all the videos and photos are recorded and ready to upload when you get back to the office. On each print there is a special code that can be typed in on the website to get larger photos and the full video. On the website you can create a page for the event where your bride and groom or party person can log in to see all the photos and videos taken at the event. This was the one area that impressed me most, as it was so easy to set up and not only looked great but it also goes right to social media sites such as Facebook and Twitter.

Both the Retro and Eventure units are available with either ink-jet or dye sublimation printers. “Dye sub” printing provides “continuous color,” which gives the photos a crystal-clear image. An advantage of the ink jet printer is the ability to print out portrait style photos with vignettes or other backgrounds.

Software is really an important part of getting a photo booth. It must be easy to use and also very flexible. The software that comes with Fantasy photo booths is both. It is very easy for anyone to use but also allows you to develop your creativity with a variety of features, such as backgrounds, headers, footers and much more.

Photo booths are a developing trend in add-ons for mobile DJs; you can still take advantage of the fun factor these units can add to just about any event. Fantasy Entertainment’s Retro and Eventure models are high-quality tools you can use crack open a new income opportunity with your clients. **ME**

[www.fantasyent.com](http://www.fantasyent.com)

Mark Evans ([www.djmarke.com](http://www.djmarke.com)) has been DJing since the late ‘70s and is a founding member of the Michigan Chapter of the ADJA. He is also a long-time moderator in the MobileBeat.Com forums. Besides performing, Mark is an accomplished graphic designer and video editor.





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## MUSCULAR MOONFLOWERS

With 10 watts of LED power shooting out red, green, blue and white beams, **American DJ's** new **Vio Series** fixtures have been called "moonflowers on steroids." These bold new DMX club effects—the VioMOON LED, VioSCAN LED and VioROLL LED—can fill rooms or dance floors with powerful output that goes beyond the brightness associated with a typical moonflower.

The secret behind the Vio Series moonflowers' strength and intensity is American DJ's exclusive new Quad LED lamp technology. Each of the three fixtures is powered by a large, high-output 10-watt homogenized LED source that's comprised of four different color LEDs (red, green, blue and white) in one lamp.



All of the Vio Series fixtures share this revved-up moonflower performance. The VioMOON LED is a classic moonflower effect, while the other two are scanners with X-Y movement, the VioSCAN LED featuring a flat scanning mirror, and the VioROLL LED utilizing a barrel mirror to produce tunnel-shaped beams.

The Vio moonflowers also offer premium features such as: 1.8° stepper motors with microstepping; a 4-button menu display for navigation through DMX settings; and IEC AC In/Out on the rear to daisy chain power. Additionally, they include 0-100% dimming, a strobe effect and manual focus. They can be controlled via DMX, analog controller, sound activation and master/slave operation. When four VioSCAN LED or VioROLL LED units are linked together master/slave, they feature a Pan/Tilt Inversion Mode where scanners 1 and 3 will sync opposite scanners 2 and 4, giving the look of a programmed light show.

[www.americandj.com](http://www.americandj.com)

**M**y DJ system was wired for disaster! The cables and wires had been fairly organized at one time, but recently I'd nearly blown a fuse as I shocked myself while rooting around in it.

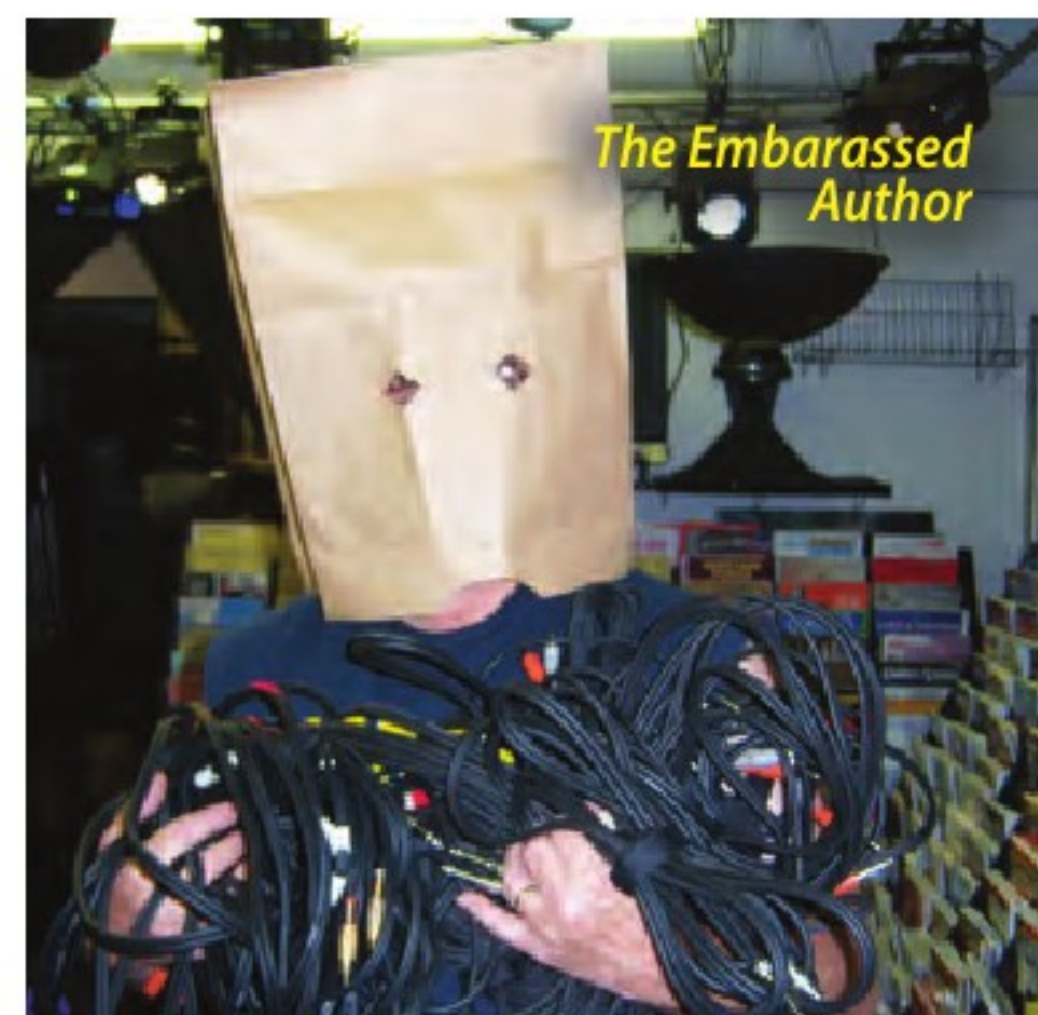
So, as I took corrective action, I thought a "dummy's guide" to re-wiring your DJ system would make for interesting reading. Turns out it's a rather tedious process, so I had to turn up the gain on ancillary information and throw in a few puns just for fun. Thinking there might be other "dummies" like me I humbly volunteered my system, with its humiliating spaghetti of cables and wires, for the chronicled transformation. I asked a couple friends for help, and their following recommendations are *grounded* in decades of experience.

### IT'S NOT ROCKET SURGERY

My first stop was at the Apex Music Store in San Diego ([www.apex4me.com](http://www.apex4me.com)). Steve Olsher, the owner and sound sage, enthusiastically agreed to help me. Olsher literally grew up in music retail, his parents having started Apex in 1952. Known to his loyal customers as "SteveO," you'll often find him, like Norm on *Cheers*, perched on a stool inside a point of purchase arbor sales area answering phone calls with an *energized* "I can try to help."

Let me be candid: My *capacity* for anything electrical is extremely limited. I could never grasp the water pressure through the hose thing of the watts, volts, amps, and still really don't. SteveO says I'm not alone: "95% of DJs and musicians are not technically oriented—they are artists...Most DJs aren't going to cut and solder wires." In contrast, he says he "can build a sound system from hell, but wouldn't know what song to play next."

We arranged to meet after hours in his showroom. It happened to



be while San Diego was experiencing a "Santa Ana" a weather condition when hot dry winds blow down the mountains and superheat southern California. It was one of the hottest days of the year, nearly 100 degrees—in November! We decided to pull an all-nighter to avoid the heat.

First we emptied everything out of my case and neatly laid out all the wires and cables. SteveO then threw out all my red corrugated tubing I thought looked so modern. Next we took an inventory and started bundling complementary wires and cables together with cable ties, making sure to separate power A/C cables from audio cables to avoid possible alternating current noise. SteveO recommends separating audio and power cables by at least one foot.

Next we decided on a new power strip / surge protector. SteveO warns against so-called power conditioners (power strips with lights) "they may not condition anything and give you a false sense of security." DJ Bill Fitzmaurice (in [djforums.com](http://djforums.com)) agrees: "The best bet is a surge protected power strip that's rated for enough amperage to handle the load

(of your system). As for 'conditioners,' they're a complete waste of money, good gear already contains all the 'conditioning' you need." Amplifiers should never be plugged into power strips – they need to be plugged directly into an AC source.

Audio cables have protective wire shielding, which comes in two types: braided wire and





# Get [Re]Wired

A DIMWIT'S GUIDE TO REWIRING A DJ SYSTEM

BY MIKE "DR. FRANKENSTAND" RYAN •

woven wire with strands that wrap around cables like most mike cables, according to SteveO. Wikipedia further explains that "wire shields...reduce electrical noise from affecting the signals, and...electromagnetic radiation that may interfere with other devices..."

Up to this point I'd been plugging my XLR cables directly into my mixer. SteveO says it's easier to fix cable problems with remote jacks located on the outside of the case. He explained that hanging my speaker cables from the mixer can damage the mixer (like a ring of heavy keys can damage your car's ignition). "The last thing you want is to have to take apart the mixer and re-solder the connectors," says the sound sage. This actually happened to my mixer and also, ironically, to my car's ignition.

Finally, we neatly tucked all my cables and wires away and bolted all my equipment back into the racks just in time to see the sun rise. I thanked SteveO for his advice, and his help.

So, my system is again in good health, ready for the next gig. That is, until the next new piece of equipment "needs" to be added or, heaven forbid, a problem.

## CABLE COUNSEL

From warm southern California I next contacted my friend Ben Stowe, owner of NLFX Pro ([www.nlfxpro.com](http://www.nlfxpro.com)) in Minnesota, where the weather featured all of 16 degrees with a 6-degree wind chill factor. Weather that cold hertz.

Stowe, like SteveO also grew up in retail, actually in a TV repair shop. In 1994 he opened his sound and lighting store in Bemidji, MN, home of legendary lumberjack Paul Bunyan and his blue ox, Babe.

I asked his opinion about cables, and in particular, gold tip connectors. Are they were worth the extra money or are they

just hype? Stowe says we should be more concerned with the quality of the cable: "Taking a cheap, poorly constructed, low-tolerance cable and putting gold plating on it is like putting a Band-Aid® on a 16" cut." (Wow. That also hertz.)

Historically speaking, Stowe says "The 1/4-inch connector, invented in 1878, was never designed for speakers. It was originally intended for telephones...there's very little contact surface

area. There's no reason to ever use this 100 year old technology."

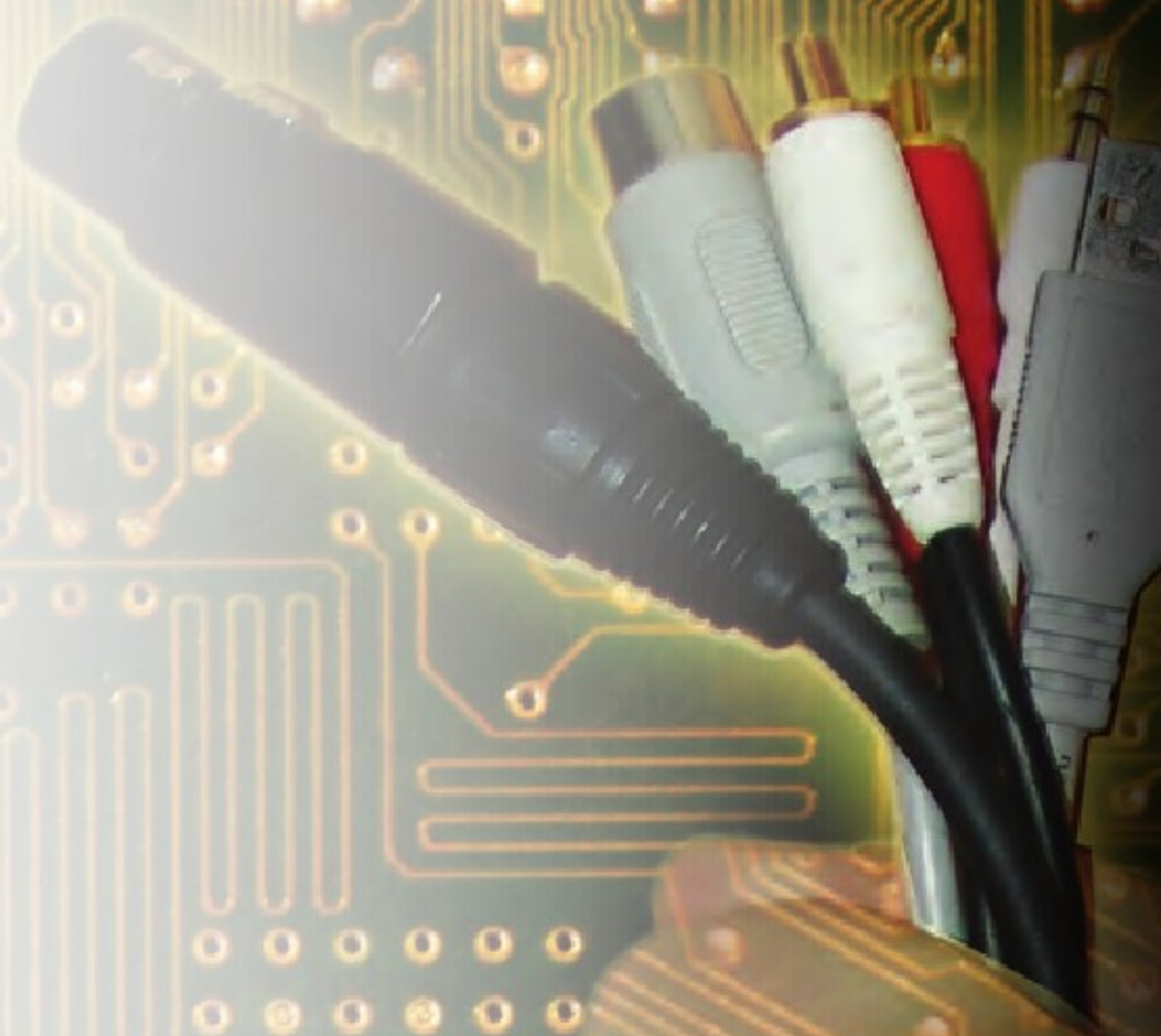
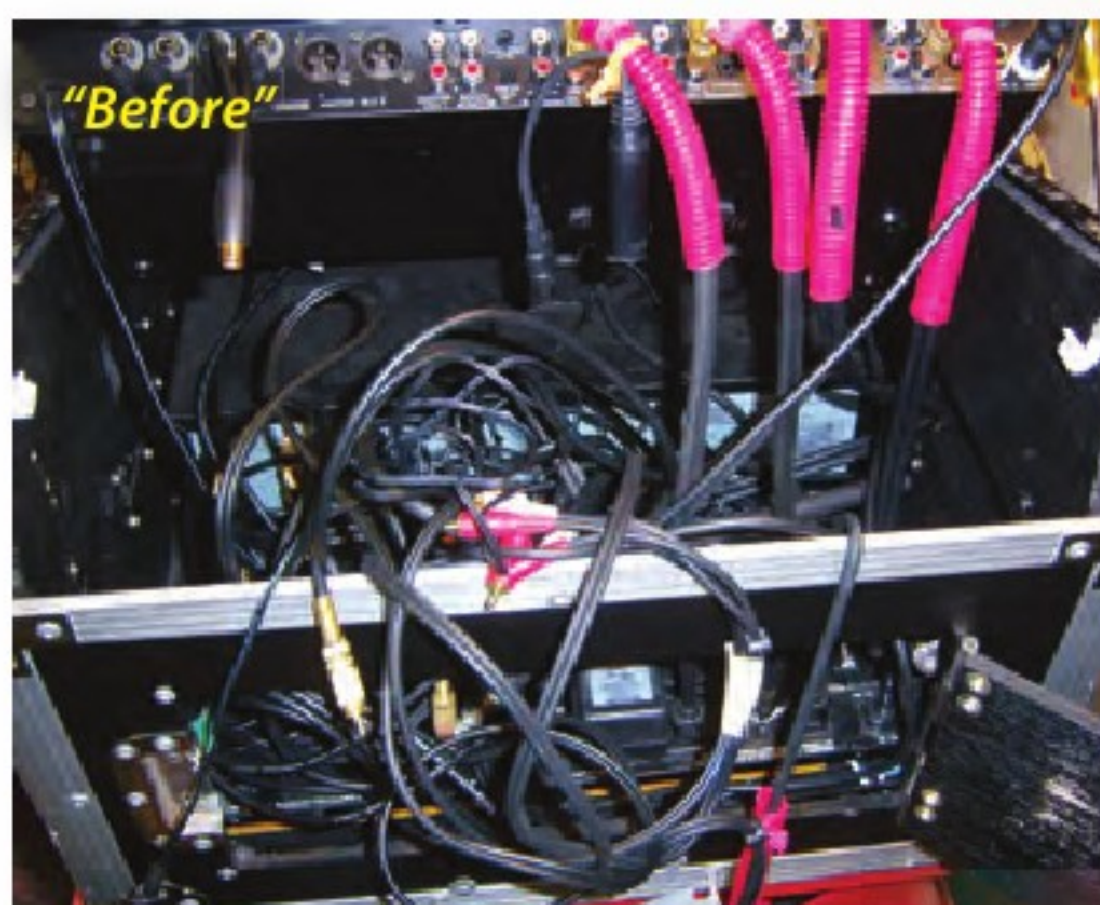
"Speakon connectors, invented in 1997," he continues, "are the better choice for speakers and long cable runs. The connector's push-in and twist-lock is totally idiot proof and wears better than the other connectors." He adds that 1/4" jacks are also easily knocked out, another reason he doesn't recommend them for DJ systems.

And what about my favorite cables, XLRs? "XLR cables are more commonly used for powered speakers and microphones and are also idiot proof," answers

Stowe, "whereas RCA connectors are more often used in home TV sets (and for video) but are still found in most DJ equipment." The bottom line is that "balanced cables are always better for long runs without signal loss."

So there you have it: a cable conundrum solved and some good advice

on kinds of cable to use. Now go get (re?) wired! **ME**



Mike Ryan started out writing for news radio, and has been a SoCal DJ on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands. He is currently the president of the San Diego Chapter of the ADJA.





# Guerrilla Caring

HOW DO YOU SHOW YOU CARE? JAY COUNTS THE WAYS

BY JAY CONRAD LEVINSON •



**A**ll business owners care about their customers, but guerrilla marketers prove they care. Here are twenty ways that they prove it.

It's very easy to care about your customers, but unless you take steps to show them that you care, they might be wooed away by a competitor. Your marketing can say all the right words and tell customers how important they are to you. But you've got to prove your dedication to customers—and prospects—by taking concrete steps beyond mere words.

Guerrillas know that there's a world of difference between customer care and customer attention. Many companies lavish attention upon their customers, but only the guerrillas excel at caring and know how to make customers feel sincerely cared for. Here are twenty ways that they do it:

1. Prepare a written document outlining the principles of your customer service. This should come from the president, but everyone should know what it says and be ready to live up to it.
2. Establish support systems that give clear instructions for gaining and maintaining service superiority. They help you out-service any competitor by giving more to customers and solving problems before they arise.
3. Develop a precise measurement of superb customer service and reward employees who practice it consistently. Many will, if you hire people who really want to render great service and don't just do it because they should.
4. Be certain that your passion for customer service runs rampant throughout your company and not just at the top. Everyone should feel it.
5. Do all that you must to instill in employees who meet your customers a truly deep appreciation of the value of customer service. They should see how this service relates to your profits and to their future.

Jay Conrad Levinson is the author of the modern business classic, *Guerrilla Marketing*, which has become a landmark book in 62 languages. Small and large businesses alike have applied the principles of *Guerrilla Marketing* because of their simplicity, common sense, and proven track record. 20 million copies of *Guerrilla Marketing* books have been sold worldwide, and the many universities now include the concept in their MBA programs.



6. Be genuinely committed to providing more customer service excellence than anyone else in your industry. This commitment must be so powerful that every one of your customers can sense it.
7. Be sure that everyone in your company who deals with customers pays very close attention. Each customer should feel unique and special after they've contacted you or been contacted by you.
8. Ask questions of your customers, then listen carefully to their answers. Ask customers to expand upon their answers.
9. Stay in touch with your customers. Do it with letters, postcards, newsletters, phone calls, questionnaires and, if you can, at trade shows.
10. Nurture a human bond as well as a business bond with customers and prospects. Do favors for them. Educate them. Help them. Give gifts. Your customers deserve this kind of special treatment.
11. Recognize that your customers have needs and expectations. You've got to meet their needs and exceed their expectations. Always? Always.
12. Understand why successful corporations, such as 3M, define service as "conformance to customer requirements." This means that true guerrilla service is just what the customer wants it to be. Not easy, but necessary.
13. Keep alert for trends, and then respond to them. McDonald's operates under the axiom, "We lead the industry by following our customers."
14. Share information with people on the front line. Disney workers meet regularly to talk about improving their service. Information-sharing is easier than ever with new communications technologies. Share information with customers and prospects by having a website that is loaded with helpful data. More and more, this is becoming mandatory.
15. Because customers are humans, observe birthdays and anniversaries. Constant communication should be your goal. If you find an article in the media that will help a customer, send a copy of the article to that customer.
16. Consider holding "mixers" so customers can get to know your people better and vice versa. Mixers are breeding grounds for human bonds.
17. Invest in phone equipment that makes your business sound friendly, easy to do business with, easy to contact and quick to respond. Again, technology makes this easier than ever. Along with phone equipment, let customers know they can contact you by fax and e-mail.
18. Design your physical layout for efficiency, clarity of signage, lighting, handicap accessibility and simplicity. Everything should be easy to find.
19. Act on the knowledge that what customers value most are attention, dependability, promptness and competence. They just love being treated as individuals and being referred to by their name. Don't you?
20. When it comes to customer service, Nordstrom is a superstar, though Disney gives them a run for their money and Microsoft is doing a bang-up job with their website. (Find it at [www.microsoft.com/smallbiz](http://www.microsoft.com/smallbiz).) The Nordstrom service manual is eloquent in its simplicity: "Use your good judgment in all situations. There will be no additional rules." **ME**

Guerrillas send postage-paid questionnaire cards and letters asking for suggestions. They fix the trouble areas revealed, and know well the relationship between proving their care and success.



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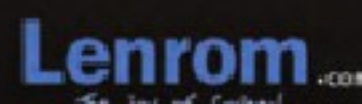
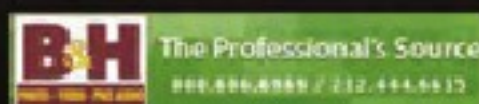
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- ▶ Size: 361(W) x 303(D) x 570(H) mm
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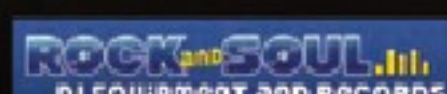
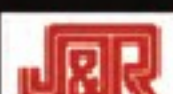
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# Be Inspiring!

ELEVATE YOUR OWN THINKING  
AND UPLIFT THOSE AROUND YOU

BY PAUL KIDA, THE DJ COACH •

*"What? Me inspiring? I'm just a disc jockey, not a motivational speaker! How can I be inspiring to anyone when I can hardly get myself out of bed each morning?"*

If any of these thoughts are running through your head, let me tell you right now that it is time for a mental readjustment to change your thinking. You CAN be an inspiration. If you can find a way to inspire yourself first, you can, in turn, inspire your fellow DJs, and also to your clients.

First, let's define inspiration to get a clear picture of where we need to start and what we need to do. To begin with, to inspire means to encourage, motivate, uplift, invigorate and energize. All of these are positive actions that will help us to go forward. The hard part is just getting started. I think most of us tend to put things off until tomorrow when it comes to working on our own personality or ourselves.

## OPEN YOUR EYES

So what can we do? To begin with, we need to make an honest self-examination of who we are and where we want to go. It's very easy to get stuck in a rut or become downhearted when we must face adverse circumstances, whether they are personal, economic or business related. However, if we look honestly at our situation, we can begin to make the necessary changes and give ourselves the needed motivation and encouragement.

It might sound silly, but one of the best ways to get started is to take a long look at yourself. Take a look in the mirror and actually tell yourself what your weaknesses are. Is it procrastination, lack of self-confidence, or is it that you are discouraged due to a lack of bookings? Is this lack of bookings due to your own work ethic or are they due to the general economy? Figure out which things you can work on yourself and which things are simply out of your control. Whatever is causing you concern, get it out in the open. Now you are ready to do whatever it takes to inspire yourself.

As I said before, inspiration is encouragement that leads to motivation. Keep on looking in the mirror and say out loud, "I am beating this! I am energized! I have a positive mental outlook! I am succeeding with my goals!" By using this form of self-acclamation, your thought process can move out of that rut that it's stuck in. Once your mind and spirit are uplifted, you will be able to move forward. Continue to use this process at the start of each



Photo credit: NASA



day and soon you will find that you have truly inspired yourself to new levels of achievement.

With this new feeling of invigoration, it will be much easier for you to keep seeing things in a positive light and keep your mind fresh, even during times of disappointment or stress. For instance, if you are making calls from a bridal fair list that you attended and you are not getting a lot of good responses, how does that make you feel? Do you just give up and say to yourself that it is a waste of time? I'm sure that we have all heard from different sources that every "no" we hear just brings us closer to a "yes." In a perfect world, each time we get that "no," we would hang up, put a big smile on our face and say, "The next call will be a yes!" That would be great if we could all do that, but the truth is that we don't live in a perfect world and sometimes we do get depressed, lack confidence and get downhearted about certain situations. There is no need to put yourself down if this does not come naturally, but it also does not mean that you should give up! This is the time to work on inspiring yourself and striving toward that perfect world. Take a step back, put that smile on your face and say to yourself, "I will get that yes! I will not give up! I am energized and confident to book my next client!" This is what it means to inspire yourself to a higher level of achievement and accomplishment.

### DON'T SELL...INSPIRE

Moving on, ask yourself if it is easier to sell to your clients or is it easier to *inspire them to choose your services*?

Personally, I don't like "selling" to my clients, and I don't consider myself to be a good salesman, even though I know it is a necessary part of this business. One thing that I do is tell each prospective client is this, "Rather than simply sell you on

my services, I want to inspire you to have the best wedding reception possible no matter who you choose for your entertainment. Choose someone who matches your own personality, and will follow your wishes and offer suggestions to you to make your day exactly as you want it to be." Not only does this help break down the salesman perception, but it also opens up the avenue to make a greater impression on your clients that you are not desperate to make the sale. It makes it easier to begin the education process about what a true professional DJ does and the value of your services. It shows the difference between us and the ones that are out there to just make a quick buck.

Take the time to let the prospective client see your commitment to your craft and that you offer a valuable service that can mean the difference between a dream-come-true reception and an unforgettable nightmare. Let them see the passion you have for what you are doing—that this is not just another job, but something you believe in. Show that you will make an emotional investment in doing your best to make the client look good. There are very few people today who can say that they love their jobs. If we can convey our love and passion for what we do, this can be an eye-opening and inspirational experience for the potential client. Instead of simply selling them on your services, you

are taking them on an emotional drive through their event using humor, love, and touching moments of their courtship and family through the years. You are inspiring them to believe that you are the only one that could possibly accomplish this story on their day. Albert Einstein wrote, "Imagination is more important than knowledge." Beyond simply sharing facts about your company, if you can get them to really visualize how remarkable and different their event will be with you as the entertainment, this will seal the deal. You haven't just "sold" them on your services, but you have inspired them to choose you!

### PROPELLING YOUR PEERS UPWARD

While we want to be an inspiration to our clients, we can't forget about our fellow DJs. I know that those of us who are involved with giving seminars, writing books and articles, and providing DVDs and other instructional information do so because we want to share our knowledge to inspire our fellow DJs to become better. Personally, I feel that if only one person has been encouraged or helped through one of my articles or seminars, then it has been worth all of the effort put into it. When I receive a "thank you" or "job well done," it inspires me to do better.

You can be an example to others through your ethical conduct and willingness to help. Extend your assistance to other DJs who may be less experienced than you. If you are a part of any organization, be involved! As Sir Winston Churchill expressed, "We make a living by what we get. We make a life out of what we give." Do not hold back in your sharing of knowledge and experience. You may be the catalyst in helping a fellow DJ rise to new levels and be the inspiration they need to energize their lives and careers.

The next time you hear yourself say, "I'm just a DJ," stop and think! You are not "just a DJ"—you are an important piece of a larger puzzle. You are in a position to motivate yourself, your clients and your peers. Continue to inspire yourself as you move to new levels, pushing past all obstacles that may arise. Be an inspiration to your clients as you create with them a most memorable event. Finally, do everything that you can to inspire your peers to be the best that they can. Encouraging one another to reach for new heights will strengthen our industry and change public perception of all that we do. You will create a better life for yourself in all areas, as well as those whose lives you touch. **ME**

*Please send any comments on this article or suggestions for future articles or questions to [djcoach@mobilebeat.com](mailto:djcoach@mobilebeat.com).*

**If you can get them to really visualize how remarkable and different their event will be with you as the entertainment, this will seal the deal. You haven't just "sold" them on your services, but you have inspired them to choose you!**

*Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment ([www.jammcatsdj.com](http://www.jammcatsdj.com)), and is a regular speaker at Mobile Beat DJ Shows.*





# Rise of the Machines

THERE'S TROUBLE ON THE HORIZON.  
IT'S THOSE DARN MP3S AGAIN

BY MARK JOHNSON •

**I**n days gone by, being a mobile DJ was the result of a whole ton of work before you could perform for your first event.

You had to acquire your equipment, make sure that it was durable enough to be carried around and set up and broken down, night after night. You soon found that the better equipment cost more than generic amps and speakers, but also that those investments would pay off over the long haul.

You made sure that it all worked together, despite the fact that you had a mixer from one company, an equalizer from another, a power amp from a third, and speakers from a fourth. No single company conveniently made the full sequence of equipment. Adding in the microphones, headphones, connecting cables and speaker cables and you created a finely tuned system capable of rocking the house til the break of dawn. When it came to lighting, as long as you had the spare electricity, you could load up with whatever effects suited you and your clientele.

But the sound and lighting equipment was easy when compared to the original number one barrier to anyone becoming a mobile DJ: The music.

Way back when, a mobile DJ was a separate breed of record buyer. We weren't necessarily record collectors nor were we affluent regular persons accumulating a large collection of vinyl. We bought records because we could use them to entertain our clients. There was a definite effort to learn what to buy, where to buy and of course, drive there and actually purchase the vinyl. Whether they were 45s, 12" singles or regular albums, it was a lot of work. We also bought more than we would personally care for, as we intended to be everything to everybody.

CDs became a welcome antidote to the drudgery of vinyl acquisition. As a bonus, by the time they were readily available, there were thousands of CD compilations, both retail and DJ-specific that would optimize your portable collection for carrying the hits people wanted to hear. There were never as many vinyl compilations as there are on CD.

Cassette tapes were a mechanical step backwards but allowed the collection on each tape to be highly customized. CDRs and other digital media ended up killing the cassette tape advantage.

Regardless of the physical media, your collection of music was the first thing you would have saved if the building caught fire. You could always visit the equipment store and max out a credit card to replace all of the equipment. But the music also represented an incredible TIME investment.

So MP3s have leveled the playing field. What has been heralded as the biggest step forward in music portability has now become our worse enemy. I don't know anyone who had a vinyl record copier. CD's were initially not copyable and when they became so, there still was the physical effort and weight.

Today, the effort required to build a 5,000-song collection is not nearly as great as it used to be. What teenager DOESN'T have 2,000 songs in his back pocket? DJs no longer have an exclusive on

music collections.

Now someone with a laptop full of songs and a pair of powered speakers can call themselves a DJ. We've all lamented the "do it yourself" mentality of many previously potential clients who choose instead to utilize an iPod to playing through a house sound system.

Well, I've stumbled upon something even more worrisome. As I was reading Craig's List for DJ ads, I came across several enterprising individuals who rent a complete DJ sound system with music for \$100 for a 4 hour party. Seems that now all the client needs to do is simply assign someone to baby sit a sound system and they can save a bucket of money.

Sure, Joe Schmoe fiddling with a bunch of unfamiliar buttons will never be a real threat to our professional level of performance and music selection. But it's one more illustration of the general public moving towards doing it themselves. Where's Greyhound when we need it. ("Leave the driving to us.")

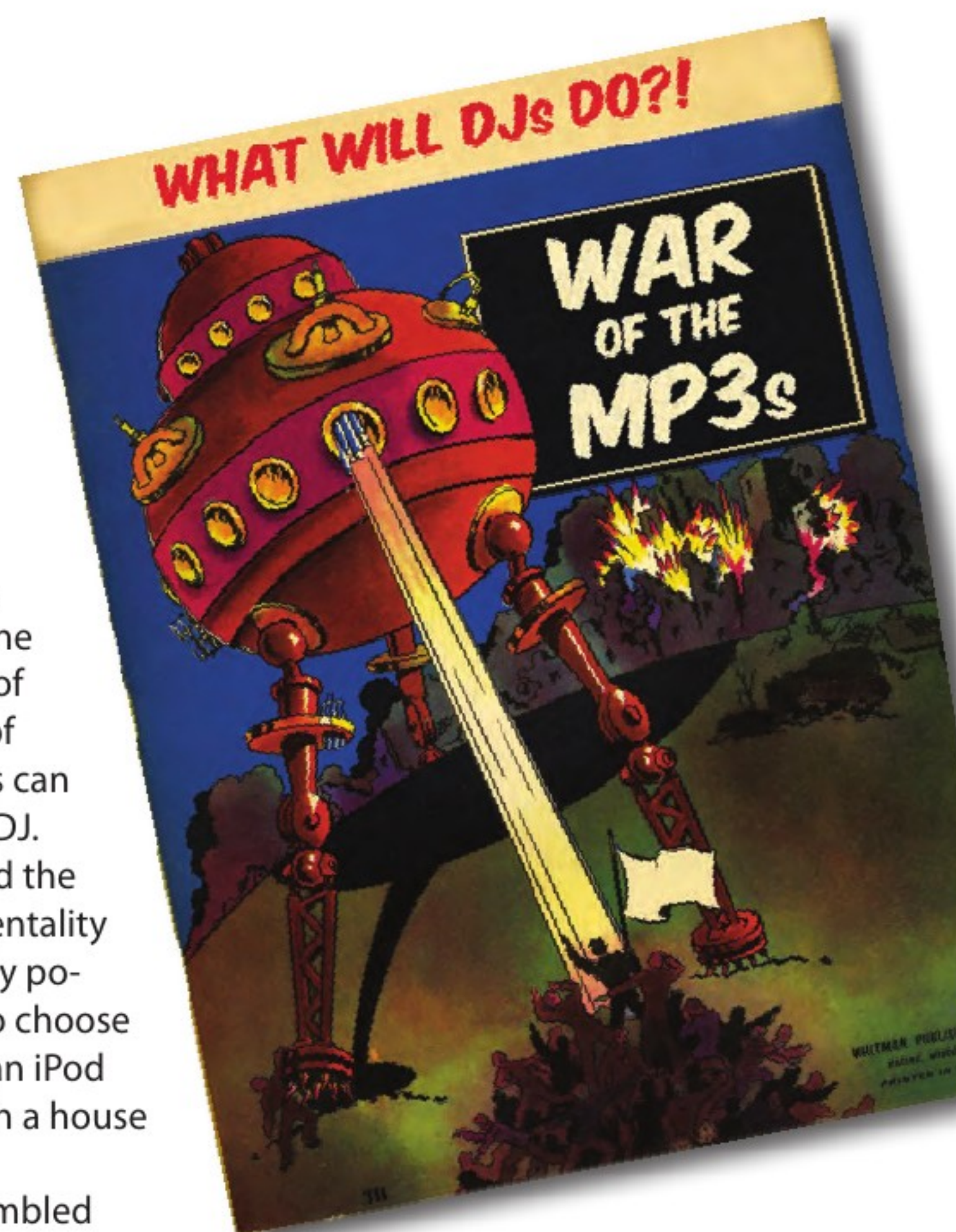
So now the human has been removed from the equation and it's come down to renting the equipment and music. I spoke with one of the enterprising individuals and he is also a DJ. He had received inquiries about parties and events that didn't really need a human DJ. After some consideration, he realized that he would provide everything except the DJ and the client would run everything.

He's simply a phone call away should anything go wrong. He is a single operator mobile DJ and realizes that he takes a little roll of the dice when he's tied up at a real wedding and one of his other systems is at another party. He feels that the dozens of successful uses of his human-less system warrants the possibility of a failure. After all, those parties are not a weddings or school dances, so they could even continue without a sound system, if necessary.

It's a \$100 gamble. But it's a much larger illustration of where our client's heads could be regarding music for smaller parties. The big DJ system with the personality may not be necessary anymore.

The subtitle of the third *Terminator* movie was *The Rise of the Machines*. I know a local DJ who's been also renting jukeboxes for many years now and is currently franchising MP3 jukeboxes. There is definitely a major shift towards the DJ-less event, both in hardware, music and attitude. Good thing the general public doesn't read this magazine. **ME**

*For over a decade, Mark Johnson has offered his insightful and often incisive perspective on issues of importance to mobile DJs here in Reality Check. His articles grow out of his own experience and observations of other DJs. Always providing an alternative view, his views are informed by a wide knowledge of the entertainment technology field and the professionals who work in it.*





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# Hey! Watch Your Language!

BY STU CHISHOLM •

**A**s we begin a new year, many people use this time to take stock. We assess where we are by both looking back at where we've been and ahead to where we're going. If you're like me, you might also be tempted to look at the things that really irk you! It was while pondering such thoughts that the following things occurred to me...

To my fellow scribes, authors and entertainers: "DJing" is NOT a word! Go ahead; use it in an MS Word document. See the red underline? Or send it in an e-mail with your spell-check turned on. It will suggest "ding" or "dying" instead.

Not only is “DJing” not a word, but it’s awkward, causing people to trip over the word rather than focus on the thought being conveyed. Your doctor doesn’t say, “I was MDing at the hospital the other day...” Your professor doesn’t complain to his wife how tough his day of PhDing went! “DJ” is a title, like MD, and is itself recognized as a word when spelled without periods (D.J., which is also proper, by the way). Such a word is an acronym, where each letter stands for a whole word; in this case, “disc jockey.” LASER is also an acronym, standing for Light Amplification by Stimulated Emissions of Radiation, yet nobody says, “lasering.” You can burn something with a laser, or aim a laser, or do laser welding or cutting. Similarly, you can be the DJ at an event, you can do DJ work, all of which sound better than “I was DJing a party.” Better to say “spinning” or, better yet, “entertaining.”

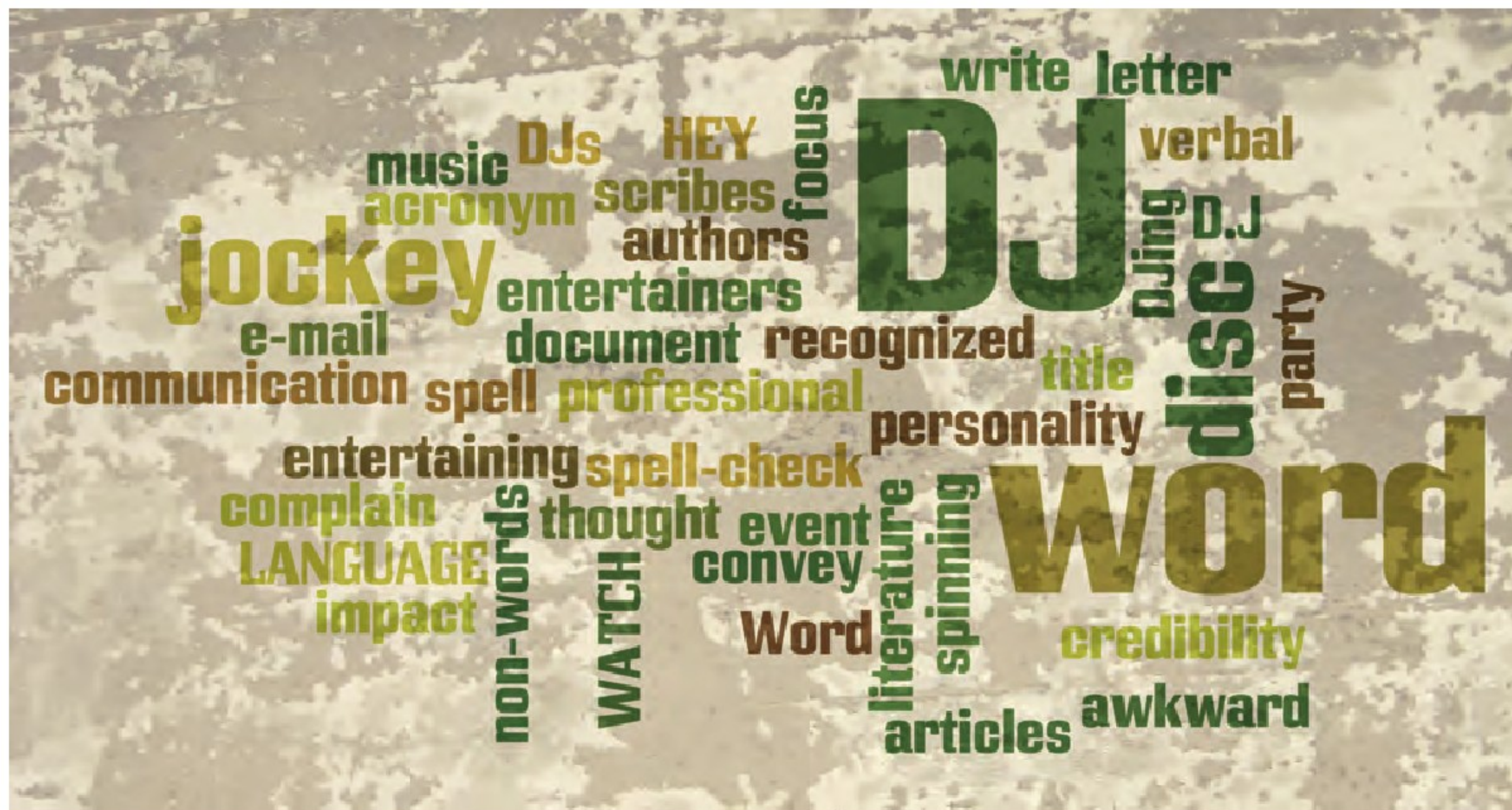
Why is this important? Because we, as professional DJs, are considered authorities when it comes to communication. When you say “disc jockey,” people think of three main things; music, personality and verbal skill. What you say, and how you say it, makes an impression. Similarly, how you WRITE it does, too! If you use non-words like “DJing” on your website or in your literature (or articles?), it can have an impact on your credibility.

Another stunning gaffe I noticed was in a professionally produced commercial on my local TV station. The spot was highlighting the launch of a new website that features stories, news and information showcasing the positive side of Detroit. (Something sorely needed.) Yet the voice-over said, "We'll look at where we've been and where we're at."

Did you hear that? That awkward end of the sentence that sounded like “splat?” This is the first year English class mistake of ending a sentence in a preposition. I’m surprised that the scriptwriter, announcer or producer didn’t catch the mistake. The proper sentence would read: “We’ll look at where we’ve been and where we are.” (Or even, “where we are now.”) The difference is stark and obvious.

I'm a firm believer that words are tools that we use to do a job, and that we are their masters rather than the other way around. That said, the rules we've set for their use aren't inconveniences, hassles or traps; they're guidelines to make our communication clearer and more effective. Honing these skills, both verbally and in print, makes US more effective, and is the mark of the true professional.

Until next time, safe spinnin', and happy 2011! 





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# TOOLS OF TRANSFORMATION



**Take Your Performance To The Next Level With Extraordinary But Affordable Effects From ADJ!**



**5x  
3-Watt  
TRI LEDs!**

**NEW!**

## SPHERION TRI LED

- DMX Modern Mirror Ball Effect
- 5x 3W TRI LEDs (3-IN-1 RGB)
- Beams Fill Entire Room

**\$299.99\***

300 ADJ ADVANTAGE POINTS  
for details visit www.americandj.com



**5x  
3-Watt  
WH LEDs!**

**NEW!**

## SPHERION WH LED

- Modern Mirror Ball Effect
- 5x 3W White LEDs
- Beams Fill Entire Room

**\$239.99\***

240 ADJ ADVANTAGE POINTS  
for details visit www.americandj.com



**12x  
1-Watt  
LEDs!**

**NEW!**

## PRO38B LED RC

- DMX High Output LED Par Can
- 12x 1W LEDs (4 ea. RGB)
- Includes Wireless Remote Control

**\$149.99\***

150 ADJ ADVANTAGE POINTS  
for details visit www.americandj.com

(PRO64B LED RC Also Available)

## FLAT PAR TRI7

- DMX High Output LED Slim Par Can
- 7x 3W TRI LEDs (3-IN-1 RGB)
- Optional Wireless Remote Control

**\$199.99\***

200 ADJ ADVANTAGE POINTS  
for details visit www.americandj.com

(FLAT PAR TRI7 Also Available)

## MEGA BAR 50RGB RC

**NEW!**

- DMX 1/2 Meter LED Bar
- 125x10MM LEDs
- Includes Wireless Remote Control

**\$149.99\***

150 ADJ ADVANTAGE POINTS  
for details visit www.americandj.com

**Lighting the Future™**



[www.americandj.com](http://www.americandj.com)

Check out video footage of the effects in action, Get Product Details & User Manuals, Join the ADJ Forums & ADJ Advantage Program & Stay up-to-date with ADJ by signing up for the monthly E-News!

Contact us today for an authorized American DJ Dealer in your area or a free catalog: **800.322.6337 / info@americandj.com**

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